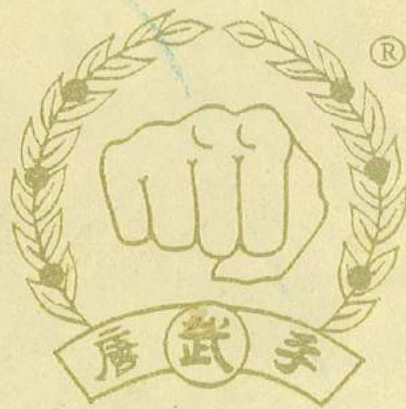


VOLUME 1

# Soo Bahk Do<sup>T.M.</sup> Tang Soo Do



HWANG KEE







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The Tang Soo Do (Soo Bahk Do<sup>TM</sup>) Moo Duk Kwan<sup>TM</sup> martial art system was developed by Grandmaster Hwang Kee in 1945. It is a composite system that draws heavily on the ancient documented Korean martial art of "Soo Bahk" or "Soo Bahk Hi" as interpreted by Grandmaster Hwang Kee as well as northern and southern Chinese influences. Since 1945 he has continuously instructed and monitored those whom he has certified to teach his martial art system in order to insure the accurate transmission of its essence from instructor to student. Grandmaster Hwang Kee's method of instruction is highly standardized and very strict in its expectations of the instructor and the student because he wishes to insure the most accurate representation of his teachings for those who are learning Tang Soo Do (Soo Bahk Do<sup>TM</sup>) Moo Duk Kwan<sup>TM</sup>.

In 1974, he established the U.S. Tang Soo Do Moo Duk Kwan Federation Inc.<sup>®</sup> (now known as the U.S. Soo Bahk Do Moo Duk Kwan Federation Inc.<sup>TM</sup>), a non profit organization whose Mission is to work toward world peace by improving human relationships through the instruction and practice of Tang Soo Do (Soo Bahk Do<sup>TM</sup>) Moo Duk Kwan<sup>TM</sup> and whose primary chartered purpose is to insure that the quality of instruction and the experience enjoyed by all Tang Soo Do (Soo Bahk Do<sup>TM</sup>) Moo Duk Kwan<sup>TM</sup> students throughout the U.S. is consistent with his high standards.

Because a serious practitioner should always seek guidance from a qualified instructor in order to understand and fully benefit from the contents of any martial art system and because only those instructors certified by Grandmaster Hwang Kee can properly guide a student in their study of Tang Soo Do (Soo Bahk Do<sup>TM</sup>) Moo Duk Kwan<sup>TM</sup> as intended by its founder, the U.S. Tang Soo Do Moo Duk Kwan Federation Inc.<sup>®</sup> has applied for and been granted "incontestable" federal trademark status for specific marks which identify Grandmaster Hwang Kee's martial art system so that those studios and instructors certified to offer instruction can be identified. In addition, the unique technical contents illustrated in this book which are part of Grandmaster Hwang Kee's system are protected from unauthorized duplication, in any form, by federal trademark and copyright© laws.

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We hope you enjoy this book and encourage you to go peacefully and be healthy.





"TANG SOO DO (SOO BAHK DO)" is the first volume (of five) on the classic Korean martial art of Tang Soo Do Moo Duk Kwan. It is the most complete text on basic unarmed martial artistry in print.

This first volume contains a general history of the martial arts, as well as the history of Soo Bahk Do (the historical form of Tang Soo Do Moo Duk Kwan) in the form of the original instructional scrolls which date from the 17th century.

Anyone, whether he is an active practitioner or interested observer, will find more fundamental factual knowledge of the martial arts here than in any other single source. For example, the reader will find Newton's principles of motion applied to the human body. This is the first time that such scientific theory has been related to martial arts practice.

This first volume is the basic reference text on Tang Soo Do Moo Duk Kwan as taught by Grandmaster Hwang Kee, the founder of the style. All basic movements, striking points, principles and the first nine forms (Hyungs) are described both in words and in pictures.

No martial arts library can be complete without this book and no serious student of martial artistry can ignore the information contained in this book.



# **Tang Soo Do** **(Soo Bahk Do<sup>T.M.</sup>)**

**TANG SOO DO**  
**(SOO BAHK DO)**

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Grandmaster Hwang Kee, Author and Founder of Moo Duk Kwan.





Reunion of students of Grandmaster Hwang Kee for anniversary celebration of Moo Duk Kwan in 1945. Grandmaster Hwang Kee is seated in center.



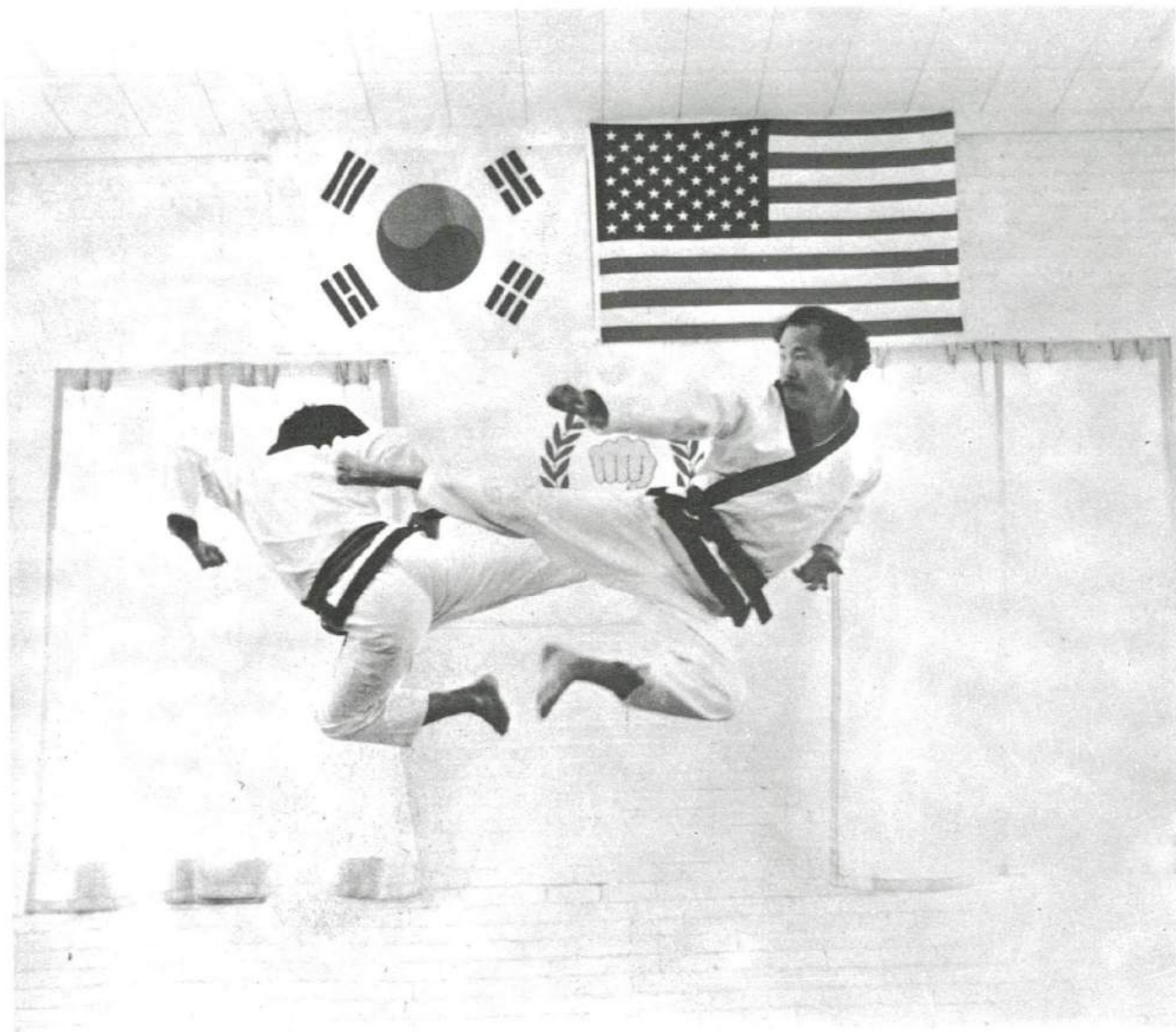


First International Tang Soo Do event between Korea, America and China, in 1957



Senior Dan Clinic conducted by Grandmaster Hwang Kee  
at the New York Hilton in 1975.

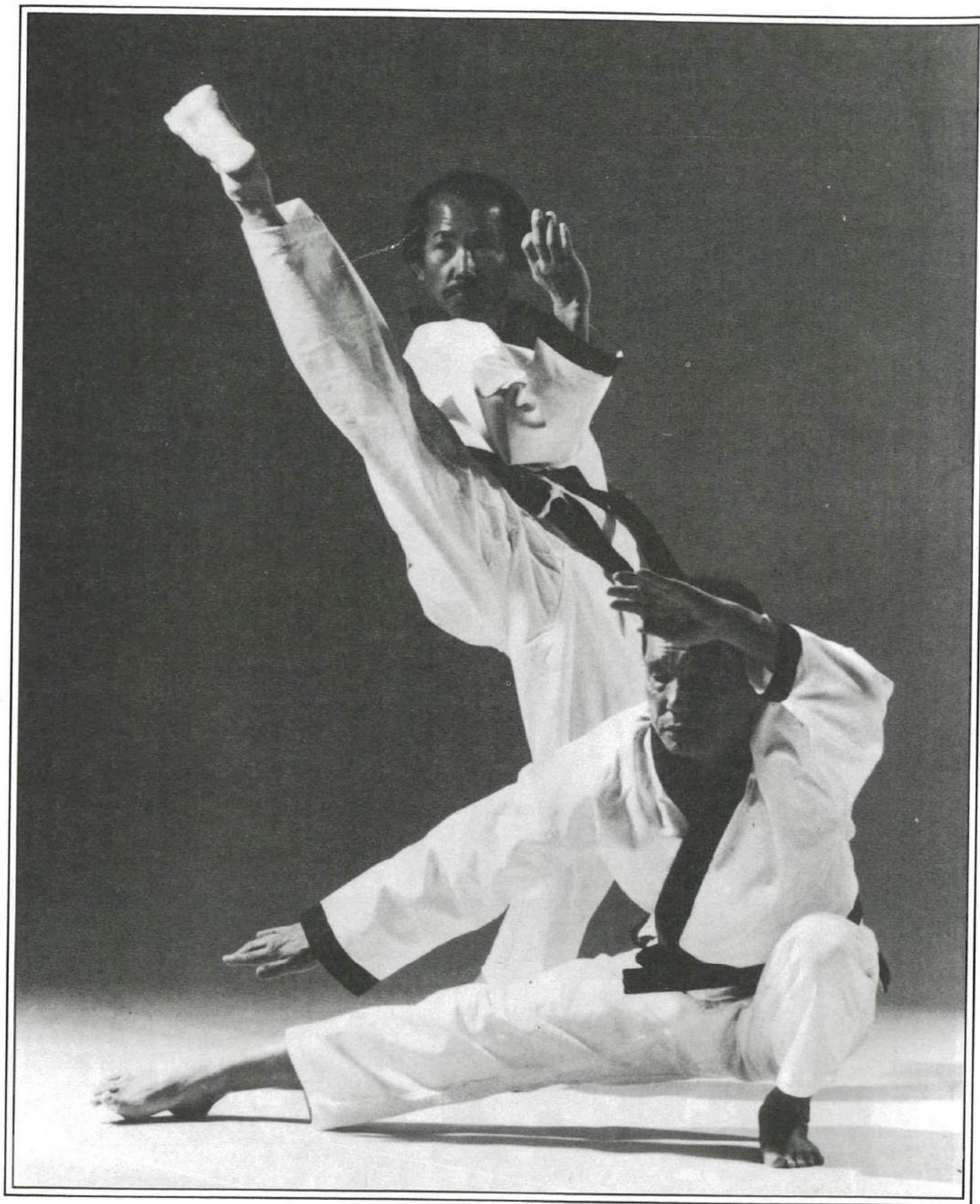




Y.K. Hong (left) and H.C. Hwang (right) simultaneously demonstrating Flying Side Kick.



Second Asian Tournament in Seoul, Korea, participated in by Korea, Japan and China, in 1964



Grandmaster Hwang Kee and Master H. C. Hwang





Flying Back Spinning Kick performed by H.C. Hwang and defended by C.I. Kim.



## PREFACE

It has been the author's observation that there are thousands of martial arts studios throughout the world, most of which have taught their techniques without an understanding of the real meaning and value of studying the martial arts. The author has written this book in order to take the first step in creating a body of knowledge of the martial arts, based on a "scientific" system. "Scientific," as it is used in this book, means the systematic application of all relevant knowledge, both humanistic and technical, to develop the best possible use of the human spirit and body in martial arts applications.

Most martial arts have become so commercialized that many people view them as recreational exercises. This places the martial arts in the position described by the following Korean proverb: "The monk was not interested in the (religious) Service but was only interested in taking the food after the Service." The author feels that the fundamental goal of martial arts training is to achieve and develop happiness and functional capability in human beings. An equally important goal of the martial arts is to train human beings toward a more idealistic philosophy of principles to create harmony in our universe.

This work is based on the Korean Soo Bahk Do Book (1st printing 1970) and articles published over the last ten years in Korea. This is their first translation into English. This translation was prompted by the author's observation of the decreasing quality in martial arts practice throughout the world.

### SPECIAL REMARKS

This book was written to:

- Create a background of theory to prepare the traditional martial arts systems for the future;
- To emphasize the special characteristics of Tang Soo Do;
- To concentrate especially on human creativity as expressed in Tang Soo Do and to show the deep and wide meaning of Tang Soo Do.
- To provide insight and knowledge for martial arts leaders, instructors, senior members and black belts, as well as beginners and the general public;
- To establish the use of a scientific system to develop the martial arts.



This is the first book of a series. Books Two, Three, Four and Five will be published in the near future. This work, Book One, is concerned with the author's general concept of the martial arts and the technical systematic method of developing fundamental techniques. Book Two will deal with an in-depth study of the original forms of Soo Bahk Do (Tang Soo Do). Book Three will concern itself with freefighting techniques. The physiology of the martial arts will be written as the main theme in Book Four. An autobiography of the author and the philosophy of the martial arts will be written in Book Five.

The author is certain this book will help all Soo Bahk Do practitioners, be they senior students or beginners, and will be happy if this book contributes to the health, happiness and knowledge of all peoples. The author further hopes that martial arts practitioners throughout the world will find common ground to cooperate and learn from each other through the contents of this book.

Good Luck and Best Wishes!

HWANG KEE

Founder and President of the  
Moo Duk Kwan

February, 1978

## ACKNOWLEDGEMENT

The author wishes to thank Messrs. Charles di Pierro, Heung-Deuk Chang and Hwa-Yong Chung for their contributions in the translation and printing of this book.

The author wishes to express his deep gratitude to Jeong Sook Lee for his help in the translation; to John Pantaleo and Frank Bonsignore for many of the photographs used in this work; to Natalie D'Alessio for her patient translation into English and typing; and to Hyun Chul Hwang for his work and dedication to the translation of the book; and to Arthur Pryor for the final editing of the text.

(Editor's note: The words "Tang Soo Do" mean "Way of the hand of Tang (dynasty)." However, the same Chinese characters are read by the Japanese as Kara Te—Karate. "Tang Soo Do," then, is both a generic term referring to open hand fighting in general as well as to the specific group of techniques which are known as the Tang Soo Do 'style.' In the historical sections of this book, "Tang Soo Do" is used in the generic sense, to refer to all open hand fighting arts.

The author has left to the reader a number of passages in the original Chinese, untranslated. A martial artist must also be a scholar. The author therefore hopes that students, by the themselves, will seek out ways to discover the several levels of meaning in these untranslated sections.)





## TABLE OF CONTENTS

### PREFACE

### ACKNOWLEDGEMENT

## UNIT I — KNOWLEDGE OF CULTURE

### I. THE PRINCIPLES OF MARTIAL

ARTISTRY..... 3

INTRODUCTION..... 3

### II. HISTORY..... 8

Korea..... 11

China..... 15

Okinawa ..... 20

Japan..... 20

India..... 21

Southeast Asia..... 21

Egypt..... 22

Greece..... 22

Rome..... 22

Conclusion..... 22

### III. ATTRIBUTES OF SOO BAHK

DO..... 24

The Difference Between Soo  
Bahk Do and Other Martial Arts or  
Sports..... 24

The Theory of Ryu Pa (style).... 25

A Guideline for Soo Bahk Do

Training..... 26

## UNIT II — THE ANCIENT MARTIAL ARTS

I. INTRODUCTION ..... 33

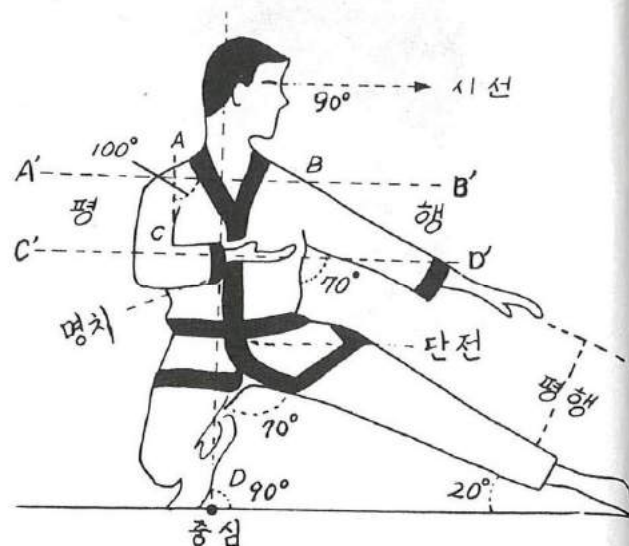
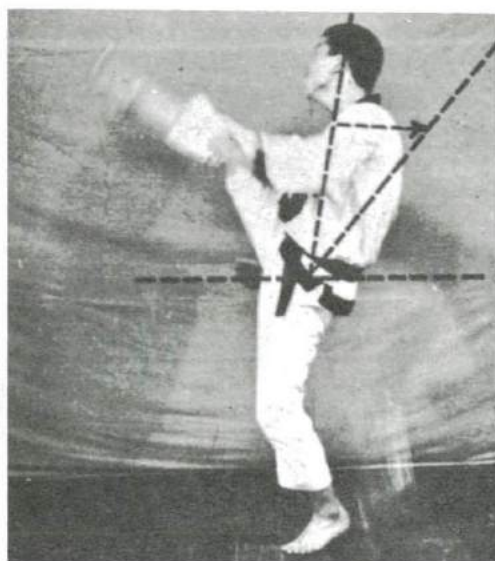
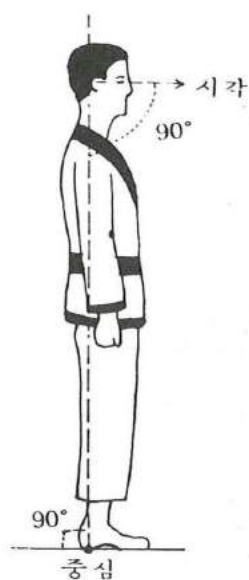
II. ANCIENT DISCIPLINES OF  
MIND AND BODY ..... 34

Kong Bup ..... 43

III. MOO YEI DO BO TONG JI .... 46

Explanation of the Book of

Kwon Bup. .... 83



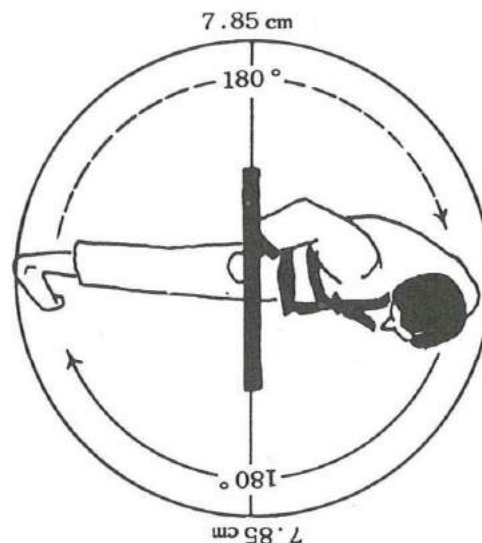
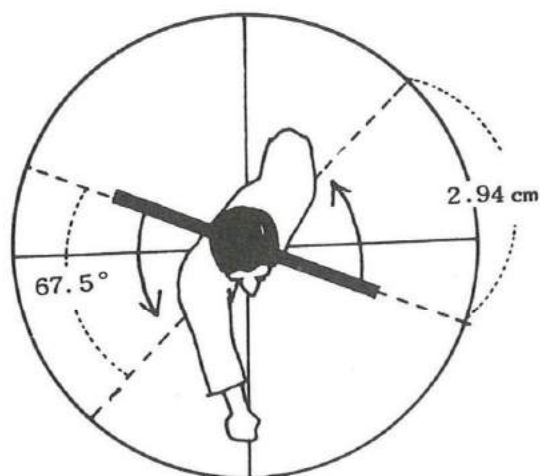
## UNIT III — SCIENTIFIC ANALYSIS OF THE DEVELOPMENT OF POWER

I. INTRODUCTION . . . . .	95	Conclusion . . . . .	97
Force and Newton's 2nd Law . .	95	The Explanation of Symbols and	
Force . . . . .	95	Formulas. . . . .	98
Acceleration . . . . .	95	II. Practical Study . . . . .	99
Velocity . . . . .	95	Weight and Height . . . . .	99
Kinetic Energy. . . . .	96	Body Angle and Analysis of	
Force and Its Practical		Distance (Use Waist) . . . . .	99
Application . . . . .	96	The Explanation of the Circle .	100
Actions in Terms of		Choice of Actions and Time	
Acceleration . . . . .	96	Analysis . . . . .	100
Distance . . . . .	96	Hand Skill Method . . . . .	101
The Relationship Between		Foot Skill. . . . .	106
Kinetic Energy and Motion. . .	97	Physical Explanation for the	
Physical Interpretation of		Breaking . . . . .	112
Practical Performance and		Analysis of Practical Breaking .	113
Breaking. . . . .	97	Conclusion . . . . .	114

## UNIT IV — ANALYSIS OF TECHNIQUES

I. INTRODUCTION . . . . .	119	Diagram of Hand Bones . . . . .	121
II. METHODS OF TRAINING THE		Closed Hand (Fist) Techniques	121
HANDS AND FEET. . . . .	121	Using the Fist . . . . .	122
Methods of Using the Hands. .	121	Using Part of the Fist. . . . .	122





Back Fist (Kap Kwon) . . . . .	125
Soft Fist (Yoo Kwon) . . . . .	125
Knife Fist (Kwon Do) . . . . .	126
One-Finger Fist (A) (Il Ji Kwon) . . . . .	126
One-Finger Fist (B) (Il Ji Kwon) . . . . .	127
Open-Hand Techniques . . . . .	127
Knife Hand (Soo Do) . . . . .	127
Reverse Knife Hand (Yuk Soo Do) . . . . .	130
Spear Hand (Kwon Soo) . . . . .	130
Fore-Knuckle Hand (Ban Jul Kwan Soo) . . . . .	132
One-Finger Speak Hand (Il Ji Kwan Soo) . . . . .	132
Two-Finger Speak Hand (Ee Ji Kwan Soo) . . . . .	133
Plier Hand (Jip Kye Son) . . . . .	133
Palm Heel (Son Ba Dak Mit or Jang Kwon) . . . . .	134
Upper Wrist (Son Mak Deung) . . . . .	135
Upper Arm Techniques . . . . .	135
Wrist (Pal Mok) . . . . .	135
Elbow (Pal Koop (A) . . . . .	136
Elbow (Pal Koop (B) . . . . .	136
Methods of Using the Feet . . . . .	137
Diagram of the Bones of the Foot . . . . .	137

Bottom of the Foot (Bal Ba Dak Mit (A) . . . . .	137
Palm Foot (Bal Ba Dak Mit (B) . . . . .	139
Side Heel (Bal Yup Koom Chi) . . . . .	140
Front Outside Edge (Bal Aph Buri Yup) . . . . .	141
Instep (Bal Deung) . . . . .	142
The Heel (Bal Dwi Koom Chi) . . . . .	142
Bottom Edge of Heel (Bal Dwi Koom Chi Yup Ba Dak) . . . . .	143
The Knee (Moo Roop) . . . . .	144

<b>III. Stance . . . . .</b>	<b>146</b>
Practical Examples of Stance . . . . .	147
Diagrams of Stances . . . . .	149
Preparatory Movements (Choon Bee Jaseh) . . . . .	149
Various Positions of Choon Bee Jasehs . . . . .	151
Triangle Stance (Pyung Lip Jaseh) . . . . .	152
Pigeon-Toe Stance (Dwi Pal Ja Lip Jaseh) . . . . .	153
Feet Together Stance (Bal Moa Seo Kee Jaseh) . . . . .	154
Duck-Foot Stance (Bal Bul Ri Go Mao Seo Kee Jaseh) . . . . .	155



Natural Leg-Spread Stance (Bal Nul Bee Seo Kee Jaseh) . . . . .	156
Twist Stance (Bul Yeo Seo Kee Jaseh) . . . . .	157
Twist Stance (Pyung Rip Dullyo Seo Kee Jaseh) . . . . .	158
Front Stance (Chun Gul Jaseh)	159
Cat Stance (Dwi Bal Koop Hee Kee Jaseh) . . . . .	160
Cat Stance (Hu Gul Jaseh) . . .	161
Cat Stance (Ahp Bal But Neun Hu Gul Jaseh) . . . . .	162
Low Stance (Choi Ha Dan Soo Do Jaseh) . . . . .	163
Horse Stance (Sa Ko Rip Jaseh) . . . . .	164
Horse Stance (Ki Ma Rip Jaseh) . . . . .	166
Cross-Leg Stance (Kyo Cha Rip Jaseh) . . . . .	167
Cross-Leg Stance (Basai Jaseh) . . . . .	168
One-Knee Stance (Han Bal Seo Kee Jaseh) . . . . .	169
Crane Stance (Han Bal Seo Kee Jaseh (A) . . . . .	170

Crane Stance (Han Bal Seo Kee Jaseh (B)) . . . . .	171
Crane Stance (Han Bal Seo Kee Jaseh (C)) . . . . .	172
Crane Stance (Han Bal Seo Kee Jaseh (D)) . . . . .	173

#### IV. THE PRINCIPLES OF

#### BASIC MOVEMENTS . . . . . 174

Preface . . . . .	174
Diagram for Direction . . . . .	175
Basic Movements . . . . .	176
Hand Techniques . . . . .	176
Foot Techniques . . . . .	311

#### V. FORMS (HYUNG) . . . . . 350

Introduction . . . . .	350
Origin of Forms . . . . .	352
Kee Cho Hyung Il Boo . . . . .	354
Kee Cho Hyung Ee Boo . . . . .	360
Kee Cho Hyung Sam Boo . . . . .	365
Pyung Ahn Cho Dan Hyung . . .	372
Pyung Ahn Ee Dan Hyung . . .	379
Pyung Ahn Sam Dan Hyung . . .	387
Pyung Ahn Sa Dan Hyung . . .	395
Pyung Ahn Oh Dan Hyung . . .	403
Passai Hyung . . . . .	411



# **UNIT ONE**

## **KNOWLEDGE OF CULTURE**



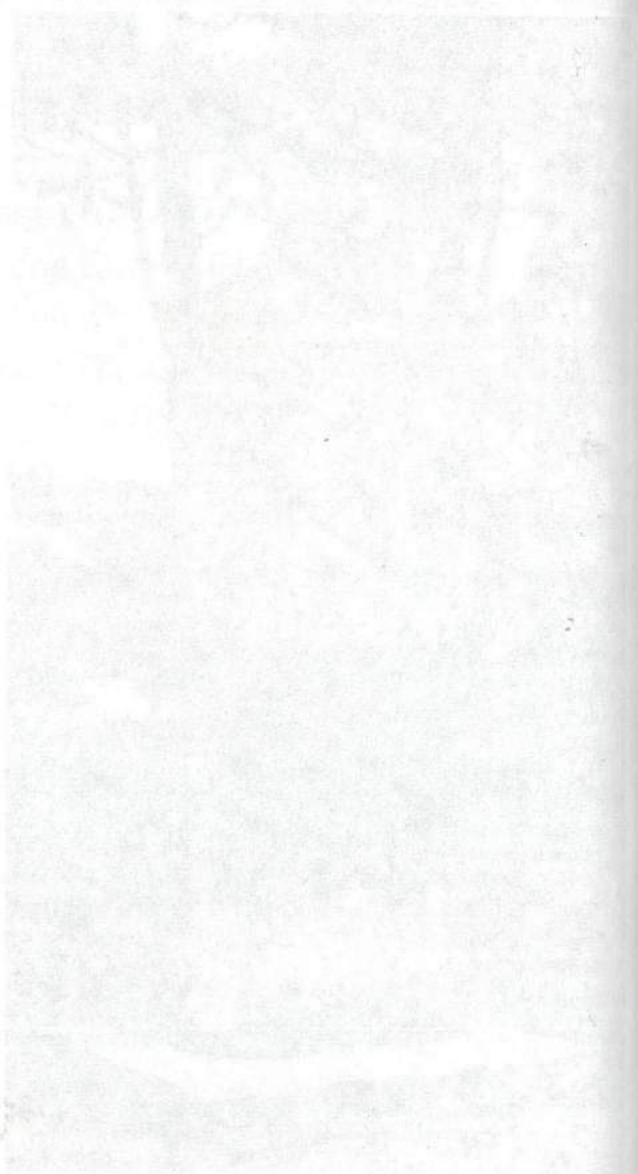
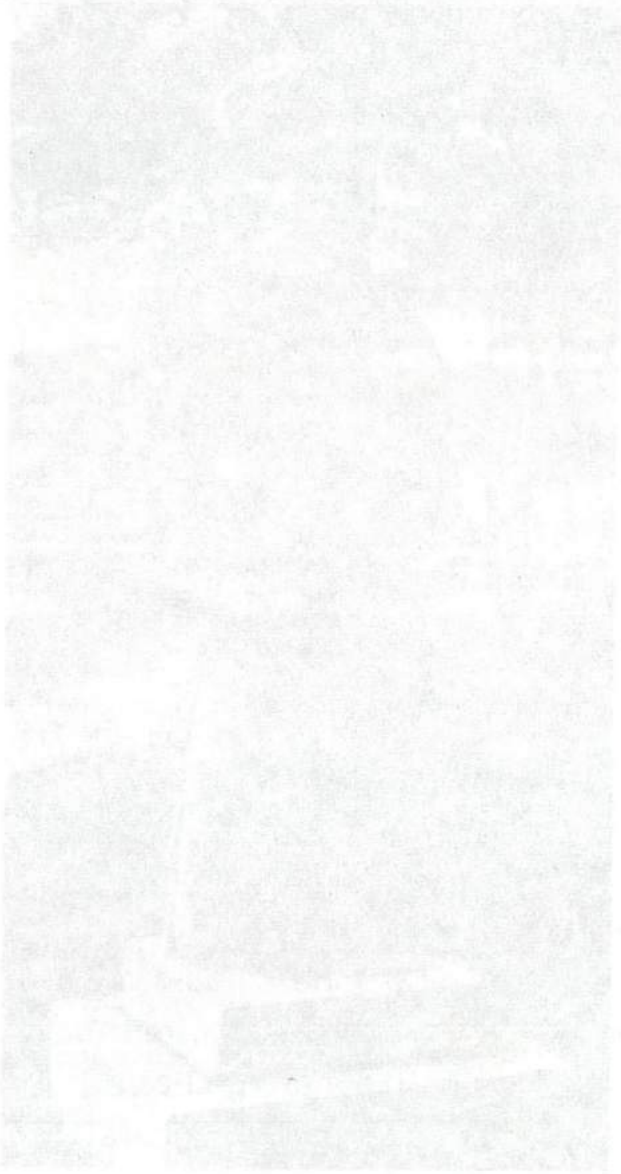
Statue depicting a scholar.



Statue depicting a military officer

ART ONE

KNOWLEDGE OF CULTURE





# Chapter I

## THE PRINCIPLES OF MARTIAL ARTISTRY



Natural environment conducive to Tang Soo Do training.

### INTRODUCTION

#### THE FIVE DOCTRINES OF THE HWA RANG DO

(Silla Dynasty Knights of Korea)

1. Be loyal to one's country.
2. Be obedient to Parents and Elders.
3. Honor Friendship.
4. Face Combat only in Justice and with Honor.
5. Never Retreat in Battle.



Wall picture from the Shin Ra Dynasty showing the practice of Soo Bahk.



Statue of Gen. Yoo Shin Kim.



## Hwa Rang Doctored of 1400 years ago

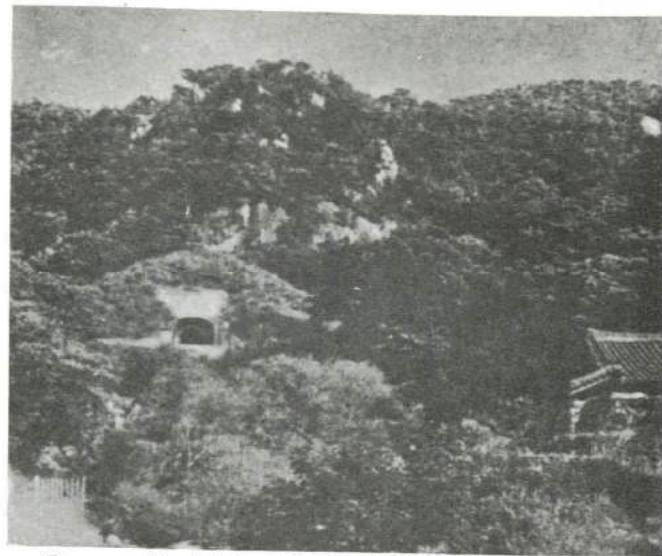


Illustration of a Hwa Rang.

To understand the martial arts, it is important to know the history and development of basic principals. Our system is called Moo Duk Kwan and teaches the art of Soo Bahk Do. It is a martial art which has both literary and military characteristics. A primary premise of tactics states:



Sculpture of the motionto (who is believed to control badness) suffering at the hands of justice.



Stone Buddhist Temple from the Shin Ra Dynasty.

"The winner of a combat will have other tests to face, the loser has faced his test."

An analysis of the Chinese character for military "武" (Moo), makes clear the first principle of Soo Bahk Do. The first part of the character "戈", is translated as 'sword' or 'spear', which means war. The word of character "止" is translated as prevention or 'not willing'.

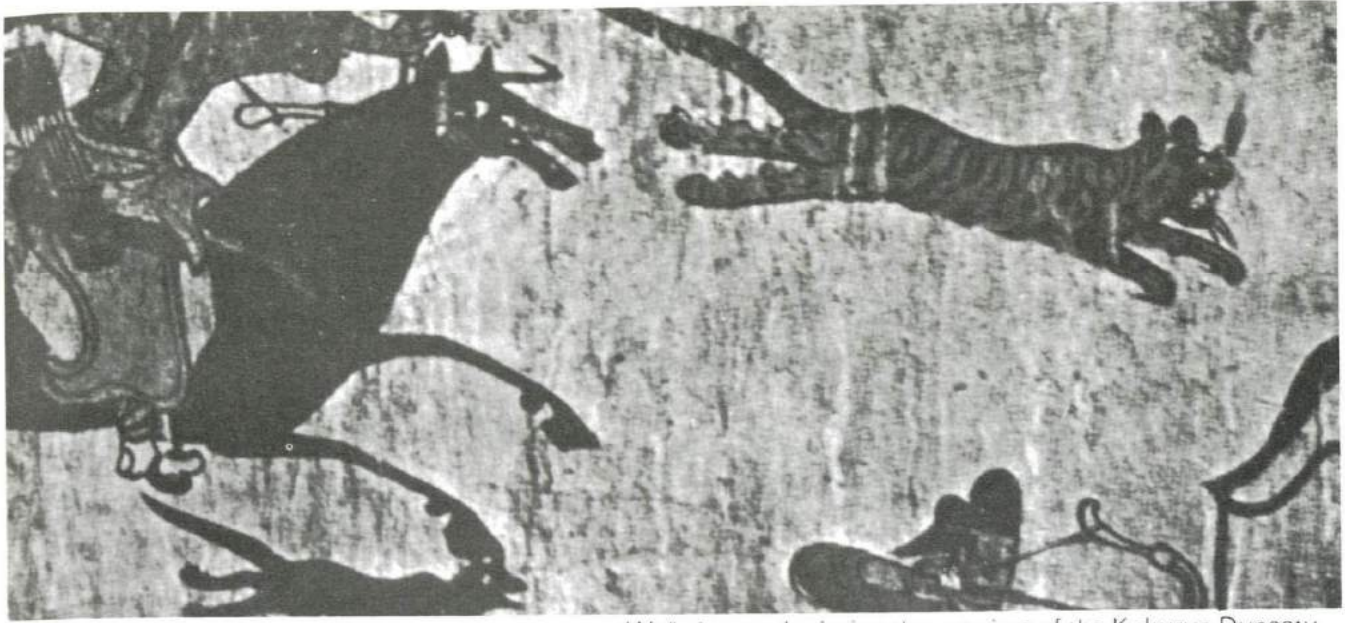
So, actually, the word for military means to not want war or to prevent war. Also, 'defense' is translated literally as 'stop spear', much the same as military. This is the primary mission of Soo Bahk Do. The ultimate objective of the skilled disciple of the martial arts is to obtain victory without combat. Once one has engaged in combat, however, he must win even against great odds. This ideology of basic tactics is in strict accord with the overall ideology of martial arts.

All tactics of martial arts or of military affairs begin with five basic principles:

In Korean they are (1) "道," (2) "天," (3) "地," (4) "將," and (5) "法"

These basic principles are translated as (1) "道," the path of virtue and duty; i.e., the will of the individual to follow the length and breadth of the right path; (2) "天," knowledge of the harmony of the nature of the universe; (3) "地," knowledge and understanding of geography; (4) "將," great





Wall picture depicting the warriors of the Kokuryo Dynasty.

leadership; and (5) “法,” the social system and order; the social atmosphere. These military principles are important because they constitute the basic ideology of the martial arts.

The knowledge of the martial arts includes the knowledge of weapons; whether they are hands and feet, or nuclear bombs. According to our principles, any use of force must ultimately be justified by its application for human happiness. A weapon can only be used for this purpose by individuals who are of sound mind and body. The same weapon can bring unhappiness when used for wrong or devious purposes. The basic elements of sound mind and body are essential in the development of individuals of higher value. This is an eternal truth for people regardless of time, culture or geographical location. It is therefore the supreme order, duty and right for us to train for a balance of both mind and body.

To those who ask: “Who will win between Judo and Boxing?” He wonders if they are asking who will win, or is one style more injurious than another. The person who asks this kind of question obviously does not understand the spirit of the martial arts. The true meaning of the practice of martial arts certainly is not so infantile. Our basic ideology

is the harmony between mind and body. We apply our skill, even against an enemy, in a way that will not bring criticism or slander from other people or artists.

Atomic power has been harnessed and used by people for many purposes. Let us learn from this example. Let us remain true to our principles. Let our training reflect a real concern for humanity. Let our training create the kind of soundness of mind and body so that we can use even such great potential as atomic power to contribute to the welfare and happiness of all humanity.

According to the principles of harmony of mind and body, those studying Tang Soo Do should do their best to develop physical skills and techniques while at the same time developing their character. And for those of you who are following these principles of development, as you attain higher skill and technique, remember to avoid haughtiness; remain humble and modest and be brave and just.

1. Soo Bahk Do (weaponless fighting) began with the first human on earth.

2. Regardless of when and where, combat ultimately originated with Soo Bahk Do.

3. Soo Bahk Do is the ultimate art because weapons are temporary instruments at any time and place.



4. Soo Bahk Do itself has no rules and regulations, and is free. It is infinite in techniques.

5. Soo Bahk Do is the instinctive martial

art of the human, which is the ability to use the body like a weapon.

6. Soo Bahk Do is an art eternally inseparable from the human body.



Illustration of ancient wild animals fighting.



Illustration of ancient fighting techniques.





Illustration of modern fighting techniques.

## Chapter II

# HISTORY

It is regrettable that it is necessary to mention that some leaders in the martial arts "invented" the origin of their art, which is not proper or reasonable, neither for their own honor nor as an introduction for their students.

The importance and value of Soo Bahk Do as a martial art is deeply ingrained in the tradition of Korea and has a long and special history. The author established the school called the Moo Duk Kwan about 50 years ago to develop and promote the special art of Soo Bahk Do. At that time the Moo Duk Kwan laid the foundation of present-day theories and practices in the martial arts. It is essential to acknowledge that the most important aspect of the art is the basic ideology upon which it is structured and to fully appreciate Soo Bahk Do. It must be understood that it has a national origin in the history of martial arts and is based upon scientific theory.

At the present time, rockets fly to the moon. The rocket evolved from the Wright Brothers' airplane, which can be traced to the theories of Leonardo Da Vinci. It appears that rockets were developed through difficult endeavors and studies over many years.

In the world of martial arts, our state of the art in the present is based on history of the past. We cannot contemplate our eternal development without basing the present on the past.

The history of martial arts has been a crucial subject throughout human history, and it is directly related to all human life.



This is why we should understand martial arts history in detail.

The history of Soo Bahk Do is perpetual. It is difficult to indicate where it was started or who was the first person who originally practiced it. However, we can deduce from the basic principles that historians have asserted that Soo Bahk Do began with our earliest ancestors.

The latest anthropological "finds" indicate that "man" may have existed as long as 1,000,000 years ago. Our original art was probably started by our ancestors at that time. Early man had to fight instinctively to live, using only bare hands, feet and body. Those were the only weapons at that time. There was no difference between what our ancestors and small animals did to defend themselves. Each had their own instinctive factors, like a protective coloring, an offensive odor, or some other defense for keeping alive. It is likely that our fighting art with bare hands, feet and body is similar to the actions of our ancestors. So our art is an inheritance from our first ancestors. It is the beginning of all of the present martial arts and physical education.

In Korea, at the time of the Silla Dynasty, we can assume that martial arts were studied by General Kim Yusin and the Hwa Rang Do. This is illustrated in mural paintings and



sculptures of that time. However, this also is not substantiated in history books. To the best of the author's knowledge, the martial arts did not originate in any individual country; it is for all men throughout the world. There are only differences depending upon the place, time period, and the ways of learning, according to the development of man's wisdom at that place and time.

According to the process of development in the past, we can evaluate who has developed martial arts in the right way and most systematically.

It is the author's desire at this time to establish a systematic history with substantial scientific study. From this background, it is our mission to develop effective martial arts for the future; to hand down to posterity martial arts with a strong foundation based on an established origin. For the convenience of systematically establishing this origin after a long period of study, the author divided the historical development of the martial arts into the following 4 steps:

(1) The age of instinctive action:

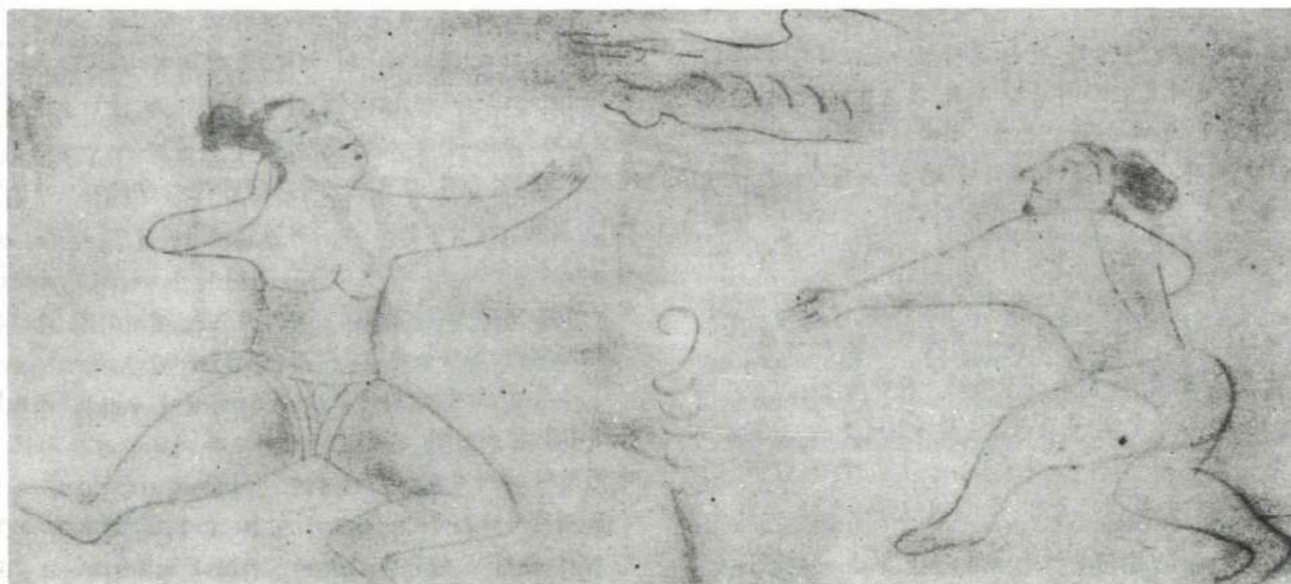
- a. Historically it is the primitive age.
- b. It is about 1,000,000 years, if the history of mankind is 1,000,000 years old.
- c. As martial arts relate to mankind, it started from the first ancestor.

d. In the process of development of the martial arts, it seems to be that the way our ancestor's lived was not much different from the other animals at that time.

Our ancestors used their Do Soo Kong Kwon (bare hands and body) as their only weapons, instinctively for self defense against wild animals. Also, they sometimes attacked others to get their food to sustain their lives. It is difficult to say that they acted with any purpose and wisdom of their future. Their activities at that time were not conscious activity as today; but it must be true that the activity in itself has something to do with the present Soo Bahk Do and the results of those activities appeared to be martial or military. The period lasted from 800,000 to 900,000 years.

(2) The age of conscious action:

- a. Historically, we call this the Stone Age.
- b. The period started about 100,000 years ago and continued for about 90,000 years.
- c. Geographically, the martial arts originated mainly in the Asiatic continent and migrated to the European area as mankind slowly moved to that area from Central Asia.
- d. Men established martial arts according to their own tradition and style, depending on their leaders.
- e. The development of the martial arts was



Wall picture from a Tomb of the Kokuryo Dynasty showing techniques of Soo Bahk Ki.



according to the development of man's wisdom, as was their advancement from primitive or instinctive action to thoughtful action. Man advanced from instinctive actions to action with purpose for his improved effectiveness against an enemy. Also, man started to be able to use other instruments such as stone, wood, et cetera, at that time. The above two steps have no historical confirmation. I mention them to give a perspective to the martial arts from its infancy, particularly since I am convinced that such an historical progression of the martial arts has a basis in the principles of human life and natural form.

(3) The age of early systematic development:

a. Historically, the Iron Age. It was the time of an ancient and a very civilized period which started 10,000 years ago and continued for 7,500 years.

b. Geographically, man developed throughout Asia into a "golden" era. It was an age of systematic and conscious action (especially civilizations of India and China in the Orient, and Egypt and Babylonia in the West).

c. All of mankind did use martial arts, but were limited by their different systems of society. The martial arts were employed conscientiously and systemically. We can guess that a few people established systematic martial arts after they realized its value, but we cannot confirm it because there is no written historical evidence concerning this.

d. Developmentally, the martial arts were in an age of early systematic action, and there were amazing developments in man's wisdom and his civilization compared to earlier periods. People started using iron and copper in their daily lives. When Hang Jae was king in China, there was already an alphabet and present democracy originated from that time. When we see the above in martial arts, we must not content ourselves with blind physical action. Soo Bahk Do was well developed at that time.

(4) The age of systematic action:

a. Historically, it was the time of Ancient Greece and Rome to the present, starting about 2,600 years ago.

b. Geographically, there are countries such as China, India, Korea, Okinawa, Japan, Thailand, et cetera, in the Orient that have a history of martial arts. We can also include Rome and Greece in the West at that time.

c. Human achievements included successful individuals in the arts, such as Chang Sam Bong, Chang Song Kei and Dal Ma Dai Sa from China, Yi Ui Moon, Korean king Ui Jong, Bera Kuros and Hwudenus in Greece.

d. The martial arts progressed during this period into the age of systematic action with little confusion. Many of the present day schools developed their various systems during this period of 2,600 years, especially in the Orient.

That is why this time was the most important for the martial arts. We have substantial evidence tracing the development of martial arts throughout this period.

These historical writings describe the traditions of this period. This is the time period for students to develop substantial knowledge of the history of martial arts. There is much we can learn for the future. For example, there was "Panguracion" which was practiced in Greece about 2,000 years ago, at a time when Greek civilization was highly developed. Panguracion prohibited only biting and putting the opponent's eyes out in their games. Except for those prohibitions, there were no rules and regulations, so they used any means of fighting in their competition. In the Orient, there was evidence that proved Soo Bahk Ki (technique) existed about 2,000 years ago, when Ye Jae of the Han country was the 4th king of China.

There are also some traces to show the existence of martial arts about 2,000 years ago in India, which is one of the points of origin of Oriental culture. In India at that time,



they put milk on a rock and practiced conditioning their hands, similar to modern "iron palm."

In Egypt, there are no traces evident which would indicate the existence of martial arts, but that is an area to study in the future.

## KOREA

### A. The Kokuryo Dynasty (37 to 668 A.D.)

Along the streams of the Aproh River there are tombs dating back about 1,500 years. The walls of these tombs (see illustration) show murals of Soo Bahk Ki at that time. There is no record the author knows of which indicates the state of the art at that time.

### B. The Silla Dynasty (668 to 935 A.D.)

The art of Soo Bahk Ki is present in various Buddhist sculptures of that period along with the "Thirteen Shaolin Monks" (whose names we do not know but who practiced the martial arts), Dal Ma Dai Sa, Mo Ryun Dai Sa (two well-known Buddhist monks who practiced martial arts), as well as the presence of the So Rin (Shaolin) temple in China. Many thousands of Buddhists studied Soo Bahk Ki at that time, a subject worthy of considerable study.

### C. The Ko Ryo Dynasty (935 to 1392 A.D.)

At this time there are historical books such as the 18 volumes containing the ancient history of Ko Ryo, and the 14 volumes of Yul Chun, which shows the popularity of Soo Bahk about 800 years ago. Here are some parts of those books that mentioned Soo Bahk.

『李義政手搏毅宗愛之以除正… 明宗 三年 金甫當起兵  
…義政曰我在勿憂其人遂入州謀諸衆曰，義政曰以爲功』

At the period of the 16th king, Ui Jong in the Ko Ryo dynasty age, there was a man whose name was Ui Moon Yi. He was a favorite with King Ui Jong because he was very good in Soo



Statue of a General from the Shin Ra Dynasty practicing Soo Bahk Ki.

Bahk Ki (technique). He was Dai Jung, which means commander of the military. Later in this period, during the time of the 19th king, Myong Jong, there was a rebel army that attacked the kingdom and which was led by Kim Po Dang. Ui Moon Yi said that, "There is nothing to worry about, so long as I am alive." After the war was won, many people said that "it is only due to Ui Moon's skills."

『癸巳幸賞春亭 觀手搏戲』

According to the record of the 36th volume of the old history books of Ko Ryo, about 600 years ago, period of the 30th king, during the Kyi Sa year King Choong Hye made a trip to Sang Shun Jung and enjoyed seeing Soo Bahk Hee demonstrated.





Statue from the Shin Ra Dynasty depicting the practice of martial arts.

#### D. The Yi Dynasty (1392 to 1907 A.D.)

『上王誕生也 世子諸宗親皆侍仍賜酒入直大小臣僚 令甲士及防牌 軍角鬪以挺 又使爲手搏戲而觀之(太宗實錄 卷三十二)』

According to the 32nd volume of the Korean history book "Tae Jong Sil Rok," King Sang Wang was born in July of the Byong Sin (about 500 years ago). The king had a big party attended by his son and other relatives. They enjoyed seeing soldiers performing in a Soo Bahk Hee demonstration.

Other books besides Tae Jong Sil Rok give evidence of the practice of Soo Bahk Ki during the Yi Dynasty. An especially important and useful book was the Moo Yei Do Bo Tong Ji (Military Arts Manual). It was the culmination of several earlier publications or scrolls where an original description of six techniques was added to until its final content of 24 techniques was published. These techniques were derived from various schools of martial artistry. The presence of this book during the Yi Dynasty establishes the existence of Soo Bahk beyond any reasonable doubt.

Training in the art of Soo Bahk varied in technique from one place to another, depending on the method, style, period and location. Archery, for example, was most popular under King Se Jo, 7 monarch of

that period. Later, during the reign of King Sun Jo, the book "Chun Bo" was written describing the techniques of Gun Bong 棍棒 (basic stick art) by Han Kyo. In addition, the "Hyun Rung Ji" (Name of Book) described Sip Pal Ki (18 techniques) for the Juk Chang Tchang 竹長槍 (the long spear). Such study became popular and the name Sip Pal Ki was used most commonly to refer to the martial arts. Later in this same period, a book of 24 techniques of Ki Yee 騎芸 (the art of horsemanship) was added to Sip Pal Ki. Ja Be was another term commonly used to refer to Tang Soo Do. By and large, despite the presence of scrolls, books and statuary, the arts were handed down by word of mouth to the present day.

Towards the end of the Yi Dynasty, a style of fighting developed called Tae Kyun, which employed only foot techniques. (Tae Kyun is not related to the current Tae Kwon Do). There are still people who practice the techniques and who have seen Tae Kyun used



Stone statue from the Shin Ra Dynasty depicting a typical Soo Bahk movement.





Ancient sculpture showing the movements of Soo Bahk

by older people in Korea. However, Tae Kyun has never been accepted as a true martial art because it lacked mental discipline. Subsequently it was never recorded as was Sip Pal Ki. Tae Kyun was a form of street fighting, and it developed a bad reputation as a fighting skill for criminal use. The culture of Tae Kyun remains only through a legend called "The Evening Story" which is still handed down by word of mouth.

Tae Kyun developed from ancient Soo Bahk and modern Soo Bahk Do has benefited greatly by incorporating the super foot techniques into its style.

Other popular martial arts at the time included Sip Pal Ki (18 technique style), Sam Sip Yuk Ki (36 technique style), Sip Pal Ban (18 techniques), Sip Pal Jip (18 techniques), Sam Sip Yuk Jip (36 techniques), Sip Pal Jong (18 techniques), Sam Sip Yuk Jong (36 techniques), and of course Soo Bahk.

The 18 "techniques" of Sip Pal Ki (also known as Sip Pal Ban, or Sip Pal Byong Ki) refer to 18 military weapons, which are listed below:

- |               |                   |
|---------------|-------------------|
| 1). CHANG (槍) | 10). KAN (關)      |
| 2). DO (刀)    | 11). JO (拵)       |
| 3). GUM (劍)   | 12). BONG (棒)     |
| 4). KUK (戟)   | 13). KON (棍)      |
| 5). BOO (灸)   | 14). DANG (鎗)     |
| 6). WOL (鉞)   | 15). CHU (鎗)      |
| 7). KU (鉤)    | 16). KWON (空)     |
| 8). CHE (艾)   | 17). YU SUNG (流星) |
| 9). PYON (鞭)  | 18). PIL (筆)      |

They also refer to the following as "Moo Yei Sip Pal Ban":

- |               |                   |
|---------------|-------------------|
| 1). KOONG (弓) | 11). PYON (鞭)     |
| 2). NO (弩)    | 12). KAN (關)      |
| 3). CHANG (鎚) | 13). KWA (撾)      |
| 4). DO (刀)    | 14). SOO (受)      |
| 5). GUM (劍)   | 15). CHE (艾)      |
| 6). MO (矛)    | 16). PA DOO (巴頭)  |
| 7). SOON (盾)  | 17). MYON SUNG    |
| 8). BOO (灸)   | TOO SEK (綿繩套)     |
| 9). WOK (鉞)   | 索)                |
| 10). KUK (戟)  | 18). BAIK TA (白打) |



A section of the Martial Art Records from the Yi Dynasty.



The various arts of Korea were practiced to the end of the Yi Dynasty (1907). The study of these arts halted during the Japanese occupation of Korea, ending in 1945. At that time, the author established the Moo Duk Kwan school as a continuation of the native traditional martial arts.

At the end of the Japanese occupation (August 15, 1945), the following schools were in existence:

1. Moo Duk Kwan (headed by Hwang Kee, in

	Member Styles
	Mook Duk Kwan
	Ji Do Kwan
	Yon Moo Kwan
	Han Moo Kwan
Chang Moo Kwan	Kang Duk Won
	Kang Moo Kwan
	Cheong Moo Kwan
Chung Do Kwan	Chong Do Kwan
	Chong Kyong Kwan
	Kuk Moo Kwan
	O Do Kwan
Song Moo Kwan	Song Moo Kwan

Korean Tang Soo Do incorporated as Korean Soo Bahk Do Association and registered with the Korean Government as the Korean traditional Martial Art on June 30, 1960.

Chairman of the Korean Soo Bahk Do association from beginning to present time:  
Hwang Kee

The Korean Tae Soo Do Association incorporated and joined with the Korean Athletic Association (a sport body) in January, 1964. Korean Tae Soo Do Association changed its name to Korean Tae Kwon Do Association in 1965. Chairmen of Tae Kwon Do Association from its establishment to the present time: Che Myung Sin, Choi Hong Hee, No Byong Jik, Kim Young Che, and Kim Un Yong.

Seoul)

2. Yon Moo Kwan (headed by Chun Sang Sup, in Seoul)

3. YMCA Kwon Pup (headed by Pyong In Yun, in Seoul)

4. Chung Do Kwan (headed by Won Kuk Lee, in Seoul) and

5. Song Moo Kwan (headed by No Byong Jik, at Kai Sung).

By the start of the Korean War (June 25, 1950) a number of schools had emerged and had formed new organizations, listed below.

Headed by	Location
Hwang Kee	Seoul
Yun Kwei Byong	Seoul
Lee Nam Sak	Seoul
Son Dok Song	Yum Yong Kyu
No Byong Jik	Seoul



Illustration of Tae Kyun practice during the Yi Dynasty.



## CHINA

### A. The Age of Imperial Unification (about 5,000 years ago)

By legend and oral tradition there were only traces which show the existence of martial arts practice.

### B. The age of Chun Chu (about 2,700 years ago)

During this period the Chu Empire was destroyed in Korea. The Monarch, Kin Moo, moved the capital city to Hyop So Sung in Northern China, where the Chu monarchs ruled for 350 years. Yoo Wang, the 12th king in the dynasty, was killed by So Yoong and the capital was moved again to the City of Nah Up on the Yellow River.

China at that time was composed of many small kingdoms as was Europe during the medieval period. The strongest of the monarchs fought each other continuously for some 300 years. Those kings included Hwan Kong from Jae, Moon Kong from Jin, Jang Wang from Tcho, Boo Cha from O, Wang, and Koo Chun from Wol Wang.

Soo Bahk Ki was widespread during this period because of the great social instability. It is recorded in the Moo Yoi Do Bo Tong Ji, and further substantiated in a book called Joa Chum that King Moon Kong from Jin practiced Soo Bahk in his dreams.

King Moon Kong and King Sung Wang are the first individuals recorded as having practiced Soo Bahk some 3,600 years ago.

The author wishes to introduce more historical data to help the reader better understand who those men were who were recorded as Soo Bahk practitioners.

Kung Kong was the king of the Jin Kingdom about 2,600 years ago. He was one of the 5 supreme rulers in the period of Chun Chu. He was born in the capital of Jin Kingdom as the second son of King Hyon Kong and his given name was Jung E. Hyon Kong was the lord of the Kang castle in the

Jin Kingdom. He had two sons; the first of which was Sin Seing and the second, Jung E. The first son, Sin Seing, was killed in a plot contrived by his father's favorite mistress, Lee Hee. When Jung E learned about this plot he escaped and went into hiding, fearing the same fate.

Six years later, Hyon Kong died from an illness. The people in the Jin country wanted Jung E to return as their king. However, he was afraid to do so because Lee Hee and her assassins were still alive at that time. Again, he escaped to the Jae Kingdom through the Wi Kingdom and hid instead of returning to reign according to his people's will.

King Hwan Kong of the Jae Kingdom treated Jung E very well and let him marry his beautiful daughter. Hwan Kong recognized his talents and sympathized with his situation.

After King Hwan Kong died, Jung E remained in the Jae country. Jung E, Moon King, Cho Soi and Ho Iyon worried about their mother's land, the Jin Kingdom. One day, they brought Jung E, who was very drunk and asleep, to the Tcho Kingdom through the Cho, Song and Chung Kingdoms. When they entered the Tcho Kingdom, Sung Wang the king was going to treat them well, but one of his generals, Ja Ok, was doubtful of them and planned to kill them. Jung E became aware of the dangerous plan early and he narrowly avoided the situation, escaping to the Chin Kingdom. Muk Kong, the king of the Chin, treated him hospitably. By this time, people of the Jin Kingdom knew that Jung E was in the Chin Kingdom and Lee Hee, his father's favorite mistress, was dead. So the people of the Jin Kingdom entreated Juk Kong of the Chin Kingdom that they wanted Jung E as their king. Muk Kong sent Jung E back to the Kang capital of the Jin Kingdom, with a large escort. When Jung E returned to his kingdom, he was the king. After he finished his long travels he never forgot that the people in the Tcho Kingdom were going to kill him when he was there, so he always



hoped for the opportunity to get revenge against them. After all, the Tcho Kingdom was attached to the same area as the Jal Kingdom.

Jung E waited for his opportunity and attacked the Tcho Kingdom. He overcame them completely. This was the beginning of a long period of hostilities between these two kingdoms. The relationship between Jung E and Sung Wang worsened and they became mortal enemies, fighting each other as often as they could. It was recorded in books of the period that they fought each other in their dreams, using Soo Bahk. It was during the Chu Dynasty that the concept of "Do" (way) as a philosophy of the martial arts appeared. The relationship between Soo Bahk and Do is worthy of further study.

#### C. The Period before the Han Dynasty (223 to 206 B.C.)

According to the "Moo Yei Do Bo Tong Ji", Soo Bahk Ki was practiced during the period of Chun Chu which preceded the Han period.

『漢書哀帝紀贊時賢下射武戲注 手搏爲下角競也』

The 10th king, Yei Jae (哀帝), of the period prior to the Han Dynasty, had great interest in Soo Bahk, the martial art.

#### D. The Period of the Han Dynasty (206 B.C. to 220 A.D.)

According to Kam Lyon Soo (甘延壽), (his nickname is Kun Kwan) (君況), there were Soo Bahk tests during military examinations at that time.

「甘延壽(字 君況) 漢北地人義城使傳試辯爲期門(漢書曰官表期門掌執兵送從西都顯注武帝與北地良家子期諸殿門故日期門)以材力愛幸注辯手搏也」

#### E. The period of the Yang Dynasty (220 to 618 A.D.)

According to legend, Dal Ma Dai Sa, the Buddhist priest, "invented" the martial arts. This was related in an earlier chapter.

#### F. The Period of the Tang Dynasty (618 to 907 A.D.)

According to the Chinese history book, Ho Sun Pyong (許宣平), Lee Do Ja (李道子) and Lyun Yi Hyong (殷利亨) were known as experts of the art at that time. (The "Moo Yei Do Bo Tong Ji" showed us that many monks in the So Rim Temple practiced Soo Bahk Ki at that time).

「小林寺 在登封縣少室山日知錄日 唐初寺僧十三人討王世 充有功比小林兵所起嘉 中小林僧月室受都督 萬表檄禦倭松江戰死」

The author could not find any relationship between Dal Ma Dai Sa and Soo Bahk Ki, which Dal Ma Dai Sa was supposed to have taught the monks directly at that time. However, many people practiced the art during the period of the Tang Dynasty.

許宣平...許係徽州歙縣人(隱城陽山中 即紫陽山 結茅山之陽 辟穀)身長七尺有六髯長至臍髯長至地 行走如飛 每負薪賣於市 獨吟日負薪朝賣出 沽酒日夕歸 借問家何處 穿雲入翠微 李日訪之不遇 題詩望仙樓而回 所鍊太極拳名三十七 因三十七式而名之 又名長拳者 以滔滔不斷也(妙蓮大師口傳) · 李道子→李氏亦生於長江流域 祖籍安徽 咸云浩至千餘歲(在宋時)(與游酢莫逆) 至明代常居武當山南岩宮 不火食啖麥數合(妙蓮大師口傳)

According to the monk Myo Ryan Dai Sa, there was a famous man named Ho Sun Pyong who was called the founder of Tae Kuk Kwon (Tai-Chi Chuan) by many people during the period of the Tang (唐) Dynasty. Ho Sun Pyong came from the Hyi Joo Hyon area, and his height was over 2 meters (6 feet). His beard was long enough to touch the ground, and he ran so fast he appeared to fly.

He sold wood in the market place which he brought from the mountains. He always muttered to himself when he went to market to sell wood in the morning. He drank liquor, and when the sun set, he asked to sleep in anybody's house, anywhere. He would go into beautiful deep mountains through heavy



clouds to hide himself and he used to visit "Lee Bahk" (李白), the famous poet of the Tang Kingdom. He would sing the poem about Mong Sun Roo (a place of rest) and practice Tae Kuk Kwon (Tai-Chi). Basically he practiced "37" from which was the origin of the "37 Shik" (name of a Tai-Chi form). Some people called it "Chang Bong" (long stick) (長拳). He practiced constantly without rest.

Again, according to the monk Myo Ryan Dai Sa, there was a man named Lee Do Ja (李道子), who was born near the Yellow River during the period of the Tang Dynasty. A martial artist of some repute, he originally came from the An Hyi (安徽) family. Legend says that he lived for a thousand years. During the period of the Myong (明) Kingdom, he lived at a mountain named Moo Dang San Nam An Kung, and he never ate cooked food. He would eat a few cups of barley.

#### G. The Period of the Song Dynasty (907 to 1126 A.D.)

During the Song Dynasty both Soo Bahk Ki and other martial arts developed in many ways and in many different styles.

• 宋末(武當 丹士)張三手說傳

馮一元 張三手……名全一 又名通 又君寶(寶)

字元元(別號玄玄) 號三手子一號昆陽 遼東懿州人 元代進士 生有異質 大耳圓目 鬚髯如戟 龜形鶴背 身長七尺 衣一衲一笠 冬夏御之(不修邊幅) 故人呼為 攔邊道人 食每兼數人 或數十日不食有人問仙術 絕口不答 問經書 終日不倦 宋徽宗(第十七代王)屢召不至 金人入寇 以單身殺金兵五百餘 陝西人徒 學者數百人(妙蓮大師口傳)

『張三手遼東懿州人 名全一 一名君寶三手其號也(以不修邊幅) 又號張攔邊(頗而偉)龜形鶴背大耳圓目鬚髯如戟 寒暑惟一衲簍所啖升斗輒盡 或數日不食或數日不食 一日千里善嬉戲旁若無人嘗與其從遊武當築草廬而居之洪武二十四年 太祖聞其名遣使負之不得』=(據明史方伎傳內載)  
注:至明大傳 西安王宗岳 名最著術最精太極拳論 宗岳所著也

The Tang Dynasty period abounds with legends of famous warriors who practiced Soo Bahk. Below are a few of their stories:

According to the monk Myo Ryan Dai Sa, Chang Sam Soo's name was Chun Il or Kun Sil (君夷). His alias was Won Won, and his pen name was Sam Soo Ja (三手子) or Kon Yang (昆陽). He came from the Yo Dong Ui Joo area, and his position was Jin Sa (Mayor) in government service. His appearance was different from others. He was born with big ears and round eyes. His beard was rough, and he looked like a turtle. His stomach looked like that of a crane and his height was 2 meters. He always wore shaggy clothes and a black coat worn by Buddhist monks both in summer and winter. People gave him the nickname "Rap Tap Do In" (one who is oblivious to all things except his art). He ate enough food for many people and sometimes he didn't eat at all for many days. He never answered when someone asked about techniques of the art, but he was very happy to answer and talk all day when someone asked about Kyong So (經書) Chinese classics).

But once the 7 king, Hye Jong, wanted to see him but he refused his request. Another time, he fought against 500 soldiers when his area was attacked by the Kum Kingdom. A few hundred people from the Hyop So district studied under him.

Another translation about Chang Sam Soo:

According to the "Myong Sa Bang Sa Jon", Chang Sam Soo's name was Chun Il or Kun Bo, and his pen name was Sam Soo. He came from the Yo Dong Ui Joo district. He also had another pen name, Chang Tap Trop. His figure was like that of a turtle and his stomach resembled a crane's. His eyes were round, and his beard was rough. He always wore a shaggy Chang Sam (a black coat worn by Buddhist monks), and he used to eat gallons of food in one sitting or sometimes he didn't eat for a few months. His actions were good, and his behavior was exemplary for a martial artist. His technique was very advanced. He built and lived in a small cave. When King Tae Jo heard about him, he tried to find Chang Tap Ryop but couldn't.





Portrait of Chang Sam Bong

#### Other translations about Chang Sam Soo:

『張仙名君寶字全一別號玄玄時人又稱張邈邈 天順三年曾來謁帝 豫見其像鬚髯豎立 一髻背垂紫面大腹「而攜笠者 上爲錫誥之文封爲通微顯化真人』』=(據明即瑛七修類稿內載)

According to the statement of the "Han Chil Soo Ryu Ko", Chang Sun's (Chang Sam Soo) real name was Kun Bo and his alias was Chun Il, and his special alias was Hyon. People during that period called him Chang Tae Ryop. He tied his long hair down in back. His face was red and his stomach was big.

#### Another translation:

• 張松溪 —— 傳溫州陳州同 陳州同傳鄞縣 張松溪松溪爲人 恂恂如儒者 遇人恭謹 人求其術 輒遜謝 小林寺僧數輩 聞松溪名訪互 遇於一酒樓 一僧跳躍來就 松溪則身 舉手送之 其僧如飛九隕空墜樓下幾斃 衆僧始駭而散 松溪傳四明葉繼美

字近泉王皇 季化南 近泉術最優 傳吳崑山周雲泉 單思

南 陳貞石 孫繼槎等(妙蓮大師傳)

Chang Sam Soo taught his techniques of art to Jin Joo Dong (陳州同) who lived in the On Joo district. Jin Joo Dong made known his techniques of art to Chang Song Kye (張松溪).

According to the monk, Mc Ryan Dai Sa, Chang Song Kye was a pure Confucianist. He was very humble and people always thanked him after learning techniques. Some monks from the So Rim temples visited Chang Song Kye after they heard about him. They were going to test Chang Song Kye to see how good he was. One monk jumped and kicked Chang Song Kye while they were drinking. Chang Song Kye lifted his arm and blocked it. The monk who attacked him went flying like a ball and fell down. The rest of the monks ran away after they saw this amazing demonstration.

Chang Song Kye had taught Yup Kei Mee (葉繼美), who had lived in the Sa Myong (四明) area. Yup Kei Mee's alias was Gun Chun (近泉). He also taught Wang Hwang, and Key Hwa Nam (季化南). Among these three, Gun Chun was his best student. Gun Chun had taught Oh Kye San (吳崑山), Joo Woon Chun (周雲泉), and Son Kye Cha (孫繼核). Chang Song Kye was a very knowledgeable person of good character and was technically excellent. According to the history books, Chang Song Kye had lived in a later period than Chang Sam Soo, but the author believes that Chang Song Kye actually lived earlier than Chang Sam Soo, either in the period of the Tang Dynasty or at the end of the Song Dynasty.

Another martial artist, Dan Sa Nam (單思南), learned from Chun Kan Nea, and taught Wang Chung Nam (王征南). Here is the story of how Wang Chung Nam had received lessons from Dan Sa Nam.

Dan Sa Nam had practiced secretly by himself and did not readily teach his techniques to others. He lived next door to Wang Chung Nam, so Wang Chung Nam had learned a little by watching through a slightly open door.

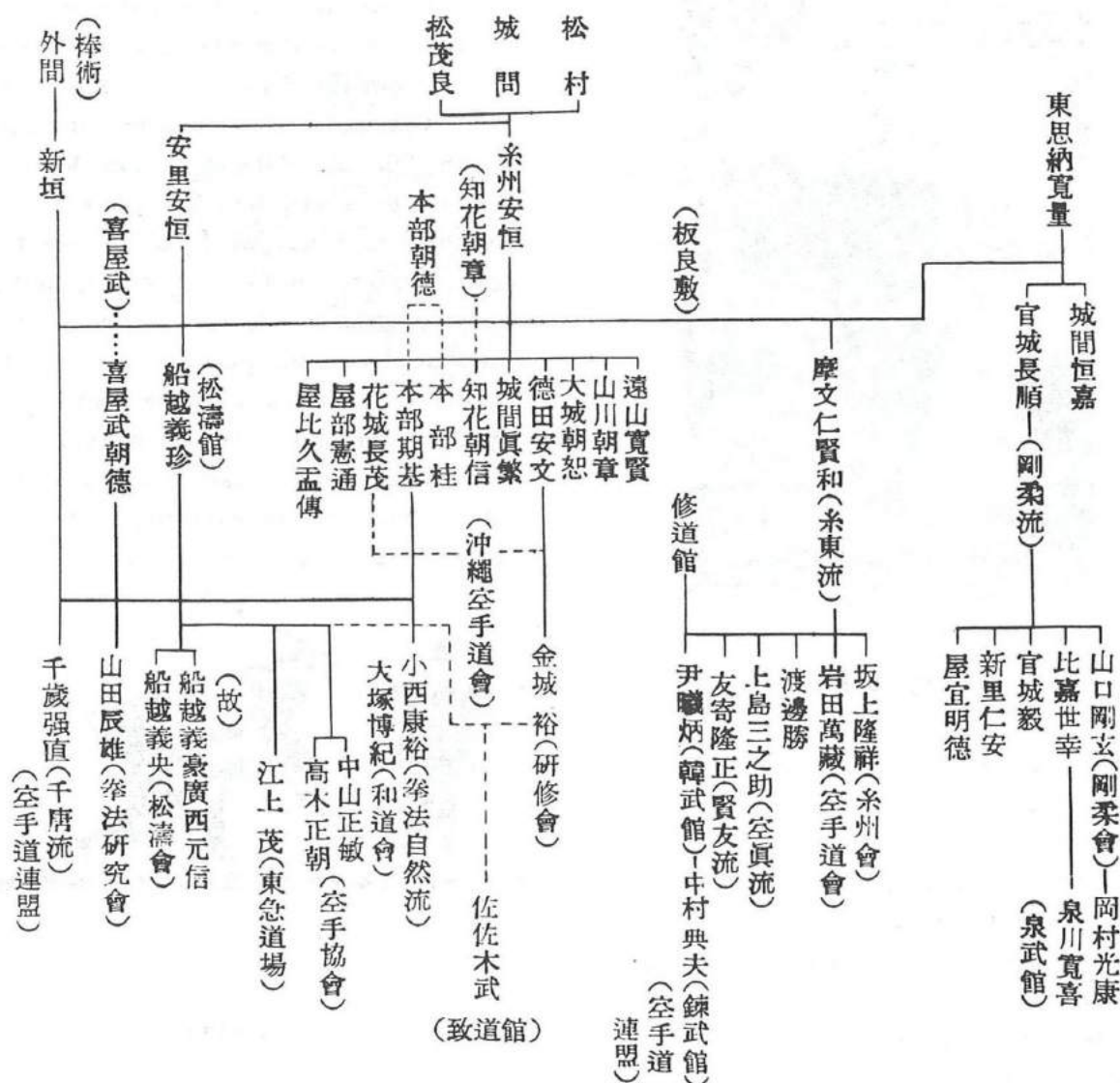








geneology of Japanese Karate is as follows:



## INDIA

The author does not have any historical references or dates concerning the art in India, even though India has one of the longest histories in the world. There was no evidence that showed that the art prospered in India, as in Korea or China.

There was one trace of a conditioning exercise in which people put milk on rocks and punched them with their fists, about 2,500 years ago. From this, we can imagine that they practiced Soo Bahk Ki at that time. We haven't yet found any other special trace of the

Indian arts. At the present time, they practice an art which is similar to Soo Bahk Ki. In view of this, they might have kept alive their own art up to the present.

## SOUTHEAST ASIA

The arts that are similar to Soo Bahk Ki are taught at the present time mostly in Thailand, Burma, Malaysia, Laos, Indonesia and Vietnam. The arts are called "Silat," and they are indigenous to these countries.



Silat practice in South east Asia

## EGYPT

Egypt was a highly developed civilization in early times and was part of the foundation of Western civilization as well. But there is no way to find proof of the existence of the art in their early history. In my opinion, they probably didn't have an interest in the art. Regardless, Oriental and Western cultures grew as the civilization of Egypt started to decay. So we can only guess that there was no real development of the martial arts at that time.

## GREECE

About 2400-2500 years ago when Greece was at its apex of development, the Panguracian games were established. These games were for the people to train themselves and thereby to protect themselves against the many enemies outside of their country. Furthermore, the development of martial arts kept the populace strong, which, in turn, made the country strong. Their system of martial arts was similar to the Oriental Soo Bahk Ki and these skills were used in the games at that time. The contestants would put oil and sand on their bare

bodies and they competed in combat with no limitations in their games.

The Greeks also competed with certain weapons in their games. Ris Do Ra Dos, who came from the Sision area, was the strongest and most excellent competitor during his time. Later, Hideus, who was born in Doiro, was the best contestant in the 145th game, which was a rough one. There were no limitations in this game except biting and eye gouging. The referee used a leather whip. There are memorial ceramic pots for that event in the British Museum, which show evidence of those games. This was about 2,500 years ago. This was evidence that martial arts existed in the West. The present wrestling or boxing came from these Panguracian games.

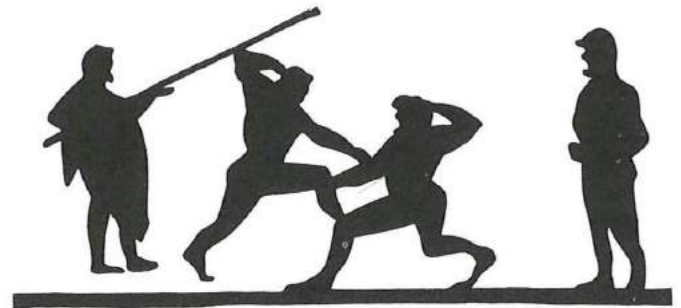


Illustration of Pankra Chion Training of Ancient Greece.

## ROME

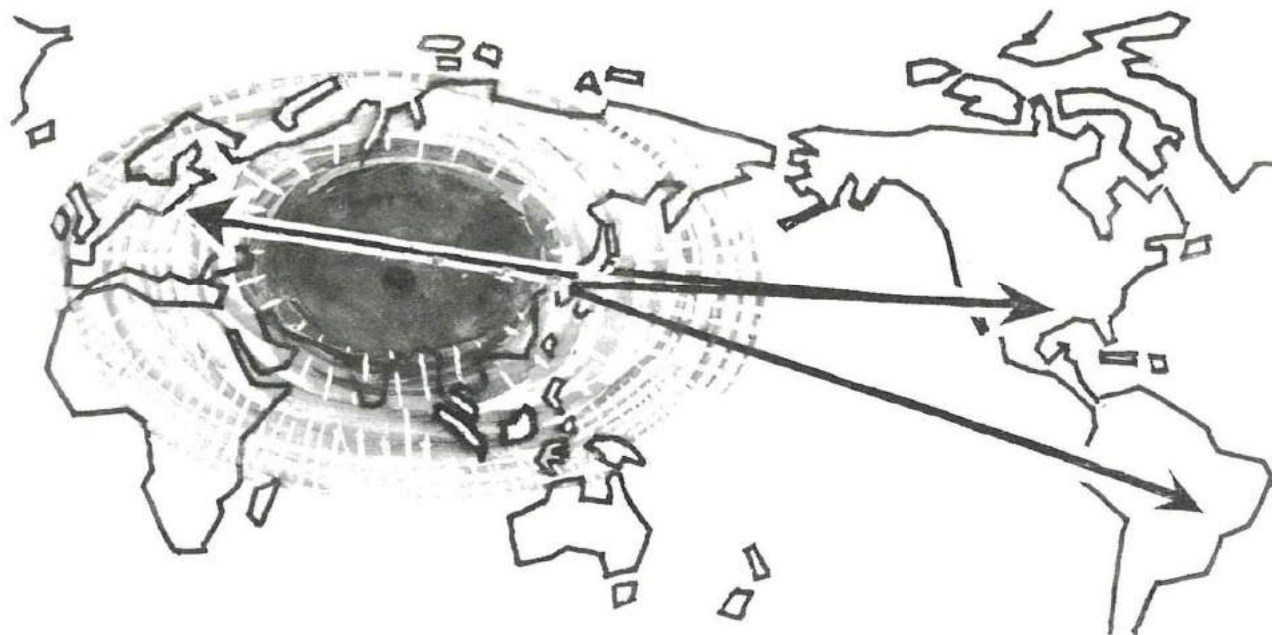
The author could not find any evidence of a culture of martial arts in the ancient Roman civilization.

Other western countries do not record the existence of the martial arts until the present.

## CONCLUSION

In the Oriental countries, martial arts have not prospered except in Korea, China, Japan and Okinawa. Martial arts in the other countries in the Orient are similar to those. They have developed enough only to keep their tradition, such as in dances or other rituals. (Editor's note: The author will provide greater historical details in forthcoming texts.)





World Distribution of Soo Bahk.

## Chapter. III

### ATTRIBUTES OF SOO BAHK DO

1. It is natural and reasonable to practice a martial art.
2. It is free and not restrictive.
3. It combines civil and military arts which are strong and submissive.
4. It is good practice for mental and physical well-being.
5. It is good for self-defense and improvement of personal health.
6. You can practice as an individual or as a

member of a group.

7. You can practice anywhere, and it is inexpensive.

8. Anyone can learn with a little effort and faith, regardless if they are man, woman, elderly, young.

9. You can practice whether you have a partner or not.

10. You don't need any instruments to practice with.

### The Difference Between Soo Bahk Do and Other Martial Arts or Sports

This subject may not seem important in practicing the art, but the author wishes to state it because it is good to know. Sometimes there are people who ask which one is going to be the winner between Soo Bahk Do and other martial arts or sports, if they fight. Even among the people who practice martial arts or sports there are arguments that their system is the best, and they criticize other systems. This is not proper. The author wishes to take this opportunity to help those individuals understand, and he hopes it will help them to realize the basic differences and real meaning between Soo Bahk Do and other martial arts and sports.

The author would like to mention the following in order to clarify these differences. Moo Do Chung Sin, the spirit of the martial arts, is still in full force in the world of Moo Do (martial art); and sportsmanship is still in full force in sports. It is worthwhile to work towards these goals for martial artists or sportsmen. They each have a different way or system, but they do reach the same conclusion. In respect

to physical development, each has a different way or system of training; but the purpose or conclusion is the same whether practiced as an art or sport. But there is a complete difference between martial arts and sports philosophy. In sports, the purpose of action is for hobby or recreation, and the result will be determined in victory or defeat. However, in martial arts the purpose of action is self-defense and the results could be realized in life or death. This is why mental training and discipline are so crucial in martial arts, and must be emphasized in the school. All martial artists must be aware of the importance of their actions and be careful in speech and conduct.

The differences and similarities between Soo Bahk Do and other art forms are as follows:

Mental training, physical development, purpose and results of action are similar.

The system of action and the characteristic of using the bare hands and feet as striking weapons are different from other martial systems.



Judo or Yudo are similar in mental training, physical development and purpose and results of action.

Judo or Yudo differs in its system of action and its characteristics in that it employs grappling and throwing as its major emphasis.

Aikido or Hapkido is generally similar to other martial systems in terms of mental training, physical development, purpose and results of action. Aikido or Hapkido differs from other systems in its system of action and its characteristics of twisting and breaking of joints with bare hands.

(The author regrets that some practitioners of Hapkido stress kicking or throwing more than twisting or breaking. This can only cause confusion in the order of the martial arts.)

Kendo or Kumpo is generally similar to other martial systems in regard to mental

training, physical development and the purposes and results of action. It differs in its system of action and characteristics in that it employs the use of the sword (or weapon).

We can see these differences more clearly as follows:

1. Soo Bahk Do is mainly attacking and protecting with bare hands and feet.
2. Yu Do (Judo) is mainly holding and throwing with bare hands and feet.
3. Hap Ki Do (Aikido) is mainly twisting and breaking with bare hands.
4. Kum Do (kendo) is mainly the use of the sword.

The author hopes that men who practice the martial arts will be loyal to their own system after they have distinguished what its essences are.

### The Theory of Ryu Pa (Style)

The meaning of style (Ryu Pa) is, "water flows down divided." Translated idiomatically, it means the river flows down and into other branches according to a natural condition. It says that certain systems flow down and divide according to natural conditions in our society. It is a necessary phenomena for the arts to develop in the tradition of Ryu Pa. This occurs because instructors preserve their arts through their students, through study, instruction, and training which centers around "forms" (Won Hyung) of the art.

Because of the author's assertion of the necessity of Ryu Pa, he hopes that readers do not misunderstand and believe that the author wishes to divide or fraction the Ryu Pa (styles) into different systems. He does not. In as much as there is no way to stop the occurrence of Ryu Pa under natural conditions, we try to prevent the unnatural and intentional occurrence of Ryu Pa. We try to contribute to the constructive development of Ryu Pa after

we understand completely the meaning of it. In order to help maintain concord in society we have to call attention to conscientious self-discipline for the styles (Ryu Pa) that branch off.

The author would like to include all aspects of social life and not limit his discussion only to the world of martial arts. For example, if there is father "A" and mother "B," there is no way to develop the Ryu Pa if both of them live forever. However, they will not live forever. Someday they will have children and later die according to the natural way of things. If the parents had three sons, the three sons will later have their own children, and they will live with their system, which will change according to their individual characters.

Each will acquire tradition from his family. This tradition, for the most part, will remain with him for all of his life.

The tradition which he learns from his parents may alter somewhat in coping with



society, depending on his individual character. This is also necessary according to Ryu Pa, and evolves under natural conditions. We cannot stop this occurrence because it is a natural truth.

Another example: In religion, there are many Ryu Pa (styles) at the present time. In the author's opinion, it should be the ultimate objective for religion to develop eternally as the absolute condition without Ryu Pa. However, mankind is such that religious Ryu Pa do exist. As long as man believes in religion, there will be many changes of systems, according to the natural condition and changes of place and

time. There was even reformation in religion in history; but there were no changes in the great principles of the basic religions. There are many necessary occurrences of Ryu Pa under natural conditions. Man does not possess the power to stop this process.

However, it should soon be understood that if someone disturbs the development of another's Ryu Pa, this fabricated division between Ryu Pa is for only that person's benefit. The occurrence of Ryu Pa should not be an intentional division, but a necessary natural occurrence.

### **A Guideline for Soo Bahk Do Training**

Reverence for life is as important as offense and defense within the Moo Duk Kwan. Our basic charter charges all members to protect life, even that of an enemy. Developing reverence for nature with an emphasis on action are training goals held forth by the charter.

#### **10 Articles of Faith on Soo Bahk Do Training:**

1. Be loyal to your country; sacrifice yourself for your duty to your country and your people. This is based on the spirit of the Hwa Rang Do.
2. Be obedient to your parents; children should be dutiful to their parents and parents should be charitable to their children.
3. Be loving between husband and wife; love and affection between the sexes develops mankind's happiness and harmony in life.
4. Be cooperative between brothers; hold together with cooperation and concord.
5. Be respectful to your elders; protect the rights of the weak with courtesy and modesty.
6. Be faithful between teacher and student. Learn the truth through practice of duty and affection.
7. Be faithful between friends. Be peaceful and happy with harmony and faith towards each other, regardless of race, and towards all

mankind.

8. Be discreet in killing; be able to distinguish between good and bad with fairness and rightfulness.

9. Never retreat in battle. Sacrifice for justice with capability and bravery.

10. Always finish what you start. Move to action with sureness and with hope.

#### **5 Requirements and 11 Points of Emphasis on Mental Training:**

##### ***Requirements:***

1. Oneness with nature.
2. Complete awareness of environment.
3. Experience.
4. Conscience.
5. Culture.

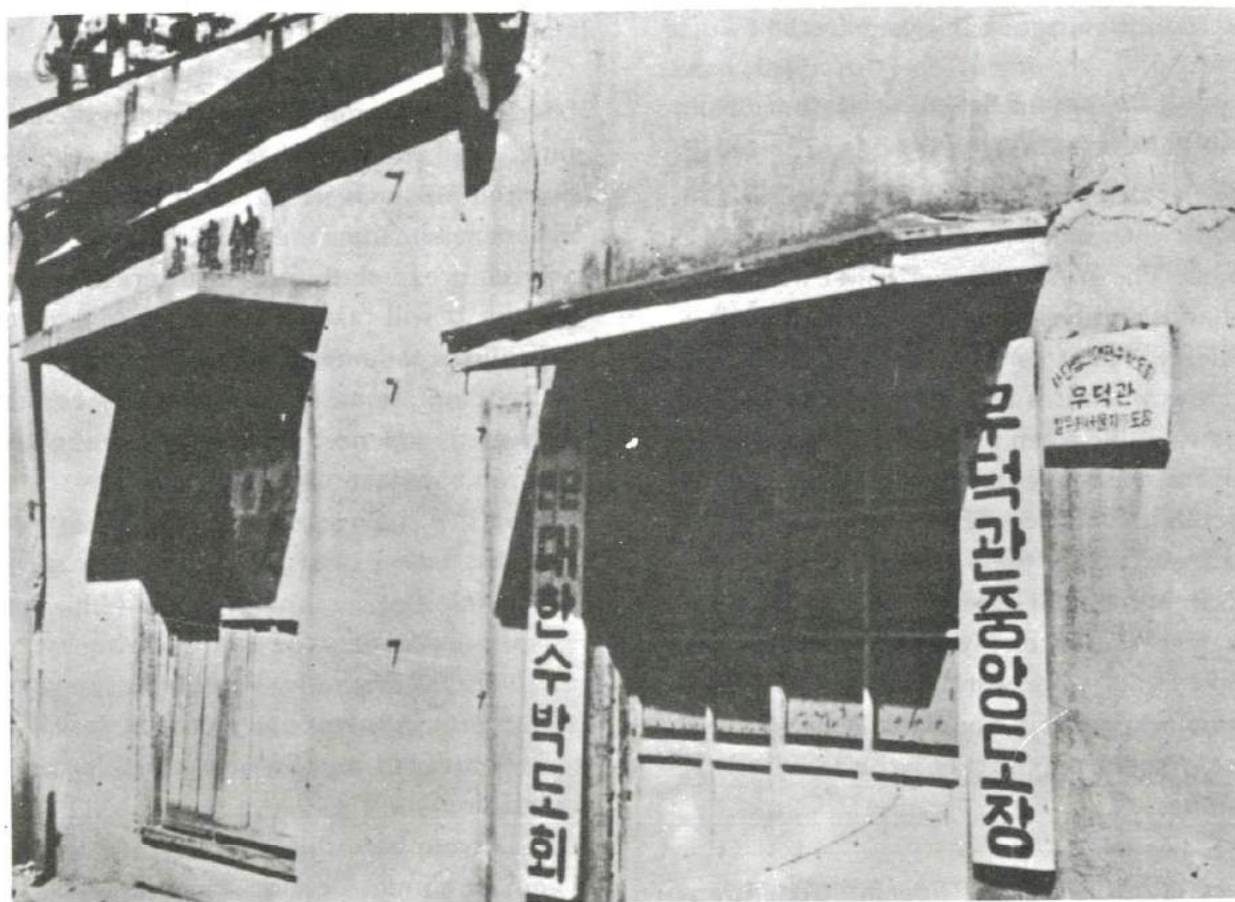
##### ***Emphasis:***

1. Reverence for nature.
2. Physical control (Ki-Aup).
3. Courtesy.
4. Modesty.
5. Thankfulness.
6. Self-sacrifice.
7. Courage.
8. Chastity.
9. Strength inside and mildness outside.





Illustration of Soo Bahk Do member carrying the Moo Duk Kwan Flag.



The First Moo Duk Kwan Studio in Seoul, Korea.

10. Endurance.
11. Reading ability.

### **5 Requirements and 10 Points of Emphasis on Physical Ability:**

#### ***Requirements:***

1. Contact with natural surroundings.
2. Contact with diverse physical conditions.
3. Suitable nourishment.
4. Suitable exercise.
5. Suitable rest.

#### ***Emphasis:***

1. Vocal exhalation for thoracic strength (Ki Hap).
2. Focus of sight.
3. Continuous balance during movement.
4. Flexibility of the body.
5. Correct muscle tone for maximum power.
6. High and low speed technique.
7. Exactness of technique.
8. Adjustment for proper distance.
9. Proper breathing for endurance.
10. Conditioning of hands and feet.

### **Soo Bahk Do as a Discipline Rather Than an Emphasis on Technique**

Soo Bahk Do was known by most people as a weapon when they did not actually have weapons. The art shows great power with one's bare hands and feet, which is only used against an enemy. That is why it will surely be dangerous when it is used for bad reasons, but can be valuable when it is used in a good way. This is the reason mental training is stressed.

There are some people who practice the arts who choose to use them as an instrument of street fighting and develop their techniques through the practice of real fighting. This is a very sorry state in the world of the martial arts. The men who train in Soo Bahk Do must stress mental training rather than physical techniques.

### **Matters that Demand Special Attention While Training in Soo Bahk Do**

1. The purpose of training should be the enhancement of the mental and physical self:

It is good to have great hope and expectations when you start, but do not be overly ambitious.

If you think that you will be good after two or three months of training, you will be disappointed before the end of the first month. It is not reasonable to expect more than you can achieve. Nothing is achieved easily. If so, it does not have any value. Try to pass through the first gate of training with an open mind.

2. Sincerity is necessary:

There is a saying from olden times: "Sincerity moves heaven." You can do anything if you have sincerity.

3. Effort is necessary:

If a diamond is not polished it will be unable to show the great luster of the diamond itself. Even though we say that the martial arts are good, we cannot show the great value of the art if we do not practice it with effort. So, only effort will enable us to reach our purpose.

4. Consistent schedule during practice:

You should have purpose, hope and courage continuously, as you had in the beginning, until you have reached your goal. If you do, you will achieve the desired end. There always will be some unknown difficulties and it will require resolute courage to practice it constantly. It will take real courage to overcome difficulties mounted by weather, illness and other temptations. This is done by constant, dedicated practice. Loud talk, haughtiness and violence are not demonstrations of real courage.

5. It is necessary to train in the basic spirit of Soo Bahk Do:

To know the true spirit of this art, one must train constantly, combining knowledge with training systems and methods. It will help to have order in your life and to develop oneself in training.

6. Do your best while training:

You cannot develop your full ability in techniques, and you will lack in physical



development if you are lazy and do not exercise hard while you train.

7. Regularly spaced practice sessions:

You will have good results if you practice at a regular time each day. This kind of habit will bring good results and will help in other aspects of your life.

8. Obey the word of instructors or seniors without question. Look and learn:

Your instructors or seniors have more experience in both technique and theory, so it will be helpful to recognize your faults in your training by listening to them. You do not know your own faults. You develop good skills under a senior's guidance and you can correct your faults quickly. This is an important factor in improving yourself.

9. Don't be overly ambitious:

Effective skill will come to you naturally if your efforts are made with sincerity. You may have difficulty with your physical conditioning if you practice unreasonably hard and try to hurry the effect. If so, you will not achieve the desired goal. Therefore, it is good to advance step by step, consistently.

10. Pay attention to every aspect of your training:

As everyone has a different face, so will everyone have their own special abilities, according to the method and level of training or physical conditioning.

The basic meaning of the martial arts is the development of complete mental and physical conditioning. If you practice only in hand techniques because you feel that your hand techniques are strong, you will be ineffective. You must develop all aspects of the mind and body to be truly skilled in the art. It is reasonable to discover and to develop special techniques according to your physical condition and personal abilities while you practice. However, this is not for the beginner. This should develop after you have reached a certain level.

11. Pay attention to the order of training:

In training, there are some techniques

which are easy and some which are hard. You should start with the easy ones and progress to hard ones, and from simple to complex in the order of training.

12. Get instruction, step by step, in new forms (Hyungs) and techniques:

You have to learn new forms or techniques from instructors or seniors. After you find out the important points, study the "less" important ones. Do not take any aspect of training lightly. For example, in learning a new form, you should separate its elements and start from the easy part and progress to the hard. Develop strength and correct posture. Learn how to use power; develop fast and slow techniques, the expansion and contraction of the body, focus, breathing, et cetera. These things are learned from practicing the forms over and over. It is generally the same in practicing sparring.

13. Try to overcome your feelings of idleness:

This may not seem to be important, but it is. The condition of idleness does not come from insincerity or intent. It is a natural phenomenon which occurs after a certain period of inactivity. This phenomenon occurs periodically. You should develop good habits in training to be able to overcome your feelings of idleness, so you can progress in the arts.

14. Cleanliness is desired after practice is finished:

It is easy to catch cold after finishing practice. This can occur after hard training because of carelessness while relaxing. One cannot experience a real feeling of rest without a clean body after practice. The improvement of the physical condition is not so much from training as from proper rest after training.

### Concerning the Development of Soo Bahk Do as a Sport or Game

It is impossible to make Soo Bahk Do a game, both theoretically and actually. As



Judo (which is based on soft techniques) has been made a sport at the present time, Soo Bahk Do, after certain changes, also has the potential of being made into a game. However, the way Soo Bahk Do itself is structured makes this impossible. Soo Bahk Do is entirely a martial art, based on the principles of nature, not man. If it could happen, it would be ineffective for happiness and the development of society. The result of training is against the basic ideology of games. Because of this, we must think and study carefully concerning the martial arts being used for sport.

Provided, however, that one has a proper understanding of Moo Do, it is possible to participate in competitive martial sports.

Briefly, the author would like to mention his efforts to have games in the past 30 years:

1. For the first time in Korea, on July 17, 1947, there was a Tang Soo Do (Soo Bahk Do) competition between Hong Kun (red team) and Paik Kun (white team) at the Ministry of Transportation's Hall.

2. There was the national railway team tournament at the Ministry of Transportation's Hall on September 18, 1958. It was held in honor of the 60th anniversary of the railway. Seoul Railway team took first.

3. There was the international game between the team from Korea University and the Japanese team from Japan University which

was held at Wussnomia Sports Center in Japan on January 20, 1961. The result was a tie score.

4. There was the international game between the Korea Moo Duk Kwan team and the Japanese Karate Federation team at Sam Il Dang in Korea, on May 4, 1961. The result was a tie score.

Since that time, the author has sponsored and participated in hundreds of such big and small events. The author has a great interest in games and has studied and experienced a great deal in this area. He hopes that Soo Bahk Do can come to be exercised as a game, as long as it doesn't hurt the basic ideology and method of the martial arts.

For Soo Bahk Do to become a game, there are many problems that we have to consider carefully. Among them are:

1. Full understanding of the arts by the general public;

2. The problem of losing the tradition, which is a basic problem with the art because of the emphasis on winning and being first;

3. The problem of determining what method, regulation and system is to be used for the game;

4. The problem of preventing accidents during the game; and,

5. The problem of how to show a competitor's full ability during the game.



## **UNIT TWO**

# **ANCIENT MARTIAL ARTS**



Wall carving depicting Martial Art as it was practiced in ancient times.





## Chapter I

### INTRODUCTION



Stone statue from the Shin Ra Dynasty depicting a man practicing Soo Bahk.

It is unfortunate that only a small amount of attention has been paid to the ancient books and scrolls written centuries ago as instruction manuals in the martial arts. They have not been studied nor researched sufficiently. Neither have they been made available to the public.

The author has studied several of these texts for many years and wishes now to make their content public.

This author feels that the study of the an-

cient martial arts itself is of great help in the cultivation of both mind and body; that ancient Korean literature (as well as from other countries) has much to show the world. Furthermore, we are obliged to retain this great heritage in gratitude to our forefathers who paved the way before us. Also, a thorough understanding of this ancient literature will lead to further growth and refinement in our present "scientific" arts.

## Chapter II

# THE ANCIENT DISCIPLINES OF MIND AND BODY



Portrait of Monk Dalma

There is considerable evidence that ancient people had sophisticated means of training the mind and body.

The only differences are those of method. Since few can deny that cultures of many eastern countries originated from that of China, it is desirable that we study the Yukkeunkyung (易筋經) of China. The following are excerpts from Yukkeunkyung:

膝直膀伸	推手自地	瞪目昂頭	凝神壹志
起而頓足	二十一次	左右伸肱	以七為誌
更作坐功	盤膝垂皆	口注於心	息調於鼻
定靜乃起	厥功維備	總放其法	圖成十二
誰實胎諸	五代之季	達磨西來	傳小林寺
有宋岳候	更為鑒識	却病延年	功無與類

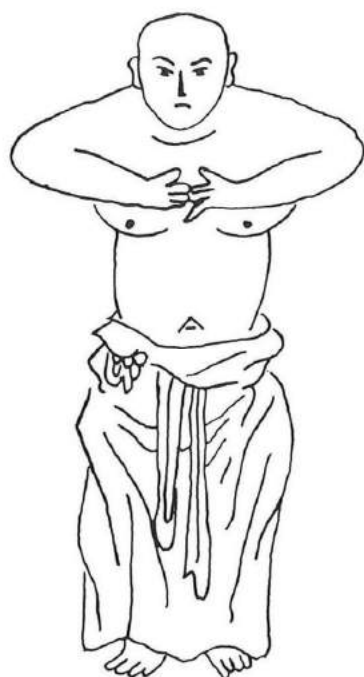
The following are 12 training methods which are as shown in the following Diagrams



## Yuk keun kyung(易筋經)

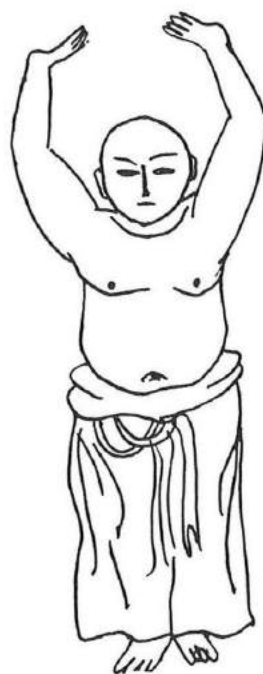
韋馱獻杵第一勢

氣定神皆斂 心澄貌亦恭  
立身期正直 環拱手當胸



韋馱獻杵第三勢

兩拳緩緩收回處 用力還將挾重看  
舌可生津將腭抵 鼻能調息覺心安  
力周腰脇渾如植 咬緊牙關不放寬  
掌托天門目上觀 足尖著地立身端



韋馱獻杵第二勢

心平氣靜 目瞻口呆  
足指桂地 兩手平開



摘星換斗勢

鼻端吸氣頻調息 用力收回左右俸  
隻手擎天掌覆頭 更從掌內注雙眸



倒拽九牛尾勢



用力在於兩膀 觀拳須注雙瞳  
兩髖後伸前屈 小腹運氣空鬆

鬼拔馬刀勢



弗嫌力猛 左右相輪 身直氣靜  
側首灣肱 抱頂及頸 自頭收回

三盤落地勢



起立足無斜 瞪睛兼閉口  
千觔重有加 兩掌翻齊起  
手按猛如擎 足開蹲似踞  
張眸意注牙 上腭堅撐舌

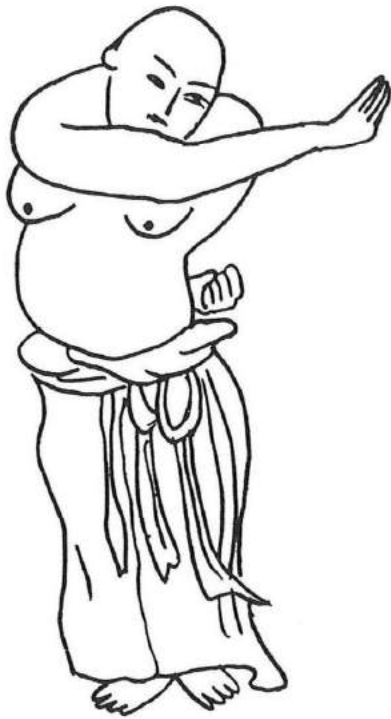
出爪亮翅勢



用力收回處 功須七次全  
挺身兼怒目 推手向當前

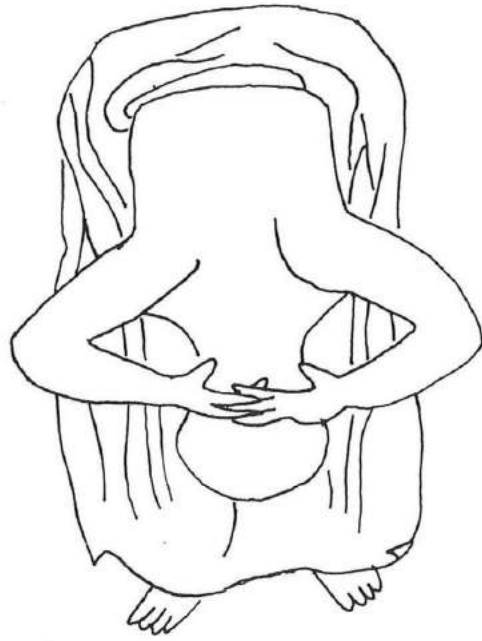


青龍探爪勢



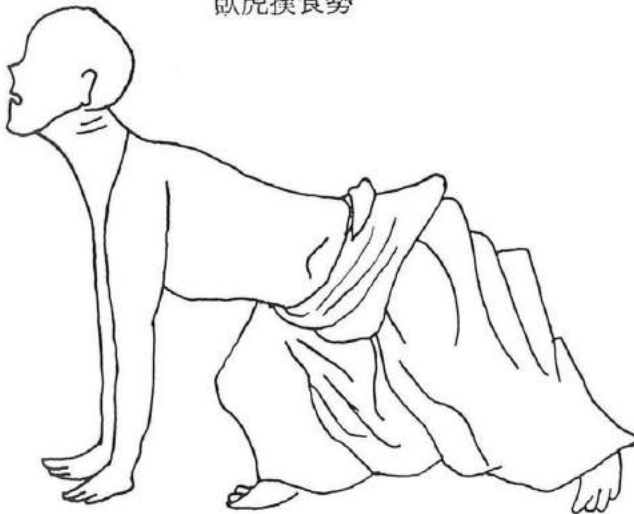
息調心謐  
兩目注平  
圍收過膝  
力周肩背  
掌平氣貫  
修士効之  
左從右出  
青龍探爪

打躬勢



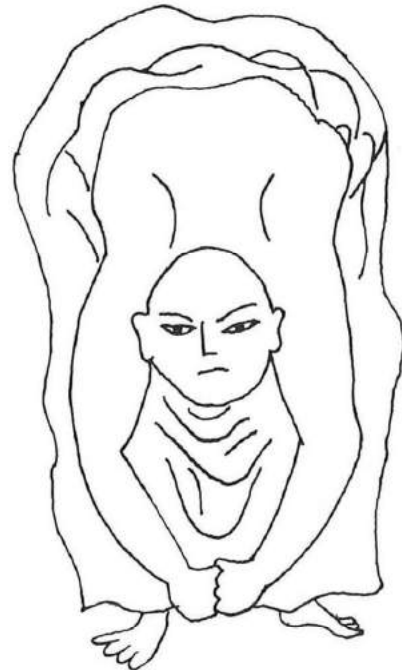
力在肘雙彎  
舌尖還抵腭  
調元氣自閑  
掩耳聽教塞  
口更齒牙關  
頭惟探胯下  
垂腰至膝間  
兩手齊持腦

臥虎撲食勢



學得真形也衛生  
降龍伏虎神仙事  
指尖著地賴支撐  
鼻息調元均出入  
偃背腰還似砥平  
昂頭胸作探前勢  
屈伸左右腰相更  
兩足分蹲身似傾

掉尾勢



## Kak Byung Yunyunbup.

(却病延年法)

In the following illustrations, nine training methods of Kakbyung Yunyunbub are presented.



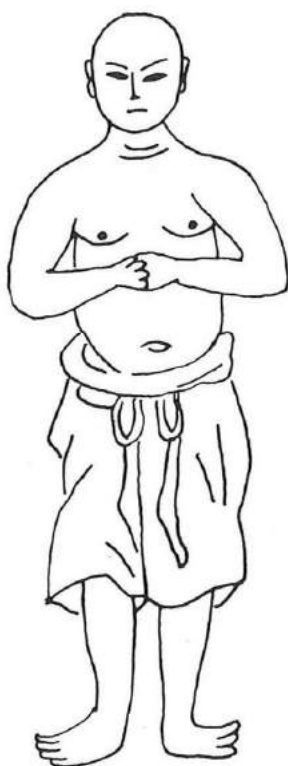
第一圖

兩手中三指按心窩由左  
順揉團轉二十一次



第三圖

兩手中三指由高骨處向  
兩邊分揉而上且揉且走  
揉至心窩兩手交接為度



第二圖

兩手中三指由心窩  
順揉而下且揉且走  
揉至臍下高骨為度



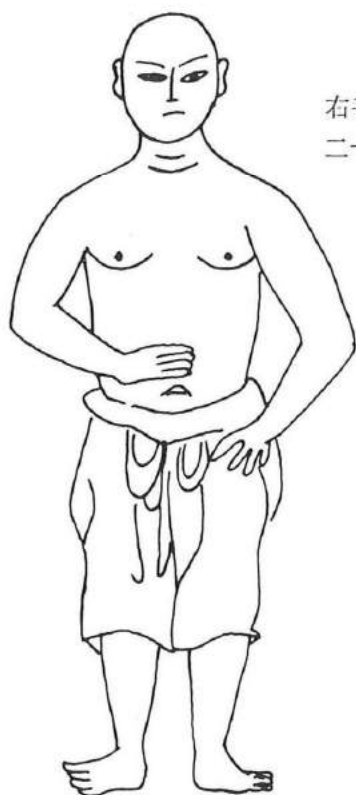
第四圖

兩手中三指由心窩  
向下直推至高骨  
二十一次



第五圖

右手由左嚮摩臍腹  
二十一次



第七圖

左手將左邊軟脇下腰  
腎大指向前四指托後  
輕捏定用右手中三指  
自左乳下直推至腿夾  
二十一次



第六圖

左手由右繞摩臍腹  
二十一次



第八圖

右手將右邊軟脇下腰腎處  
大指向前四指托後輕捏定用  
左手中三指自右乳下直  
推至腿夾二十一次



## 第九圖



## 第九圖

揉摩畢遂跌坐以兩手大指押子紋四指拳屈分按兩膝上兩足十指亦稍鉤曲將胸自左轉前由右歸後搖轉二十一次畢又照前自右搖轉二十一次  
前法如搖身向左即將胸肩搖出左膝前向即搖伏膝上向右即搖出右膝向後即弓腰後撤總不以搖轉滿足為妙不可急搖休使著力이라 하였다.

## Article 3. 12 Tankeum(十二段錦)

Ancient training methods were modified as ages passed. 8 Tankeum, which was developed after Yukkenkyung, was replaced by twelve Tankeum.

## 十二段錦 總訣

閉目冥心坐	握固靜思神	叩齒三十六
兩手抱崑崙	左右鳴天鼓	二十四度聞
微擺撼天柱	赤龍攪水津	鼓漱三十六
神水滿口勾	一口分三嚥	龍行虎自奔

閉氣搓手熱	背摩後精門	盡比一口氣
想火燒臍輪	左右轆轤轉	兩腳放舒伸
叉手雙虛托	低頭攀足頻	以候神水至
再漱再吞津	如比三度畢	神水九次吞
嚥下汨汨響	百脉自調勻	河車搬運畢
想發火燒身	舊名八段錦	子後午前行
勤行無間斷	萬病化為塵	

以上係通身合總行之要依次序不可缺不可亂先要記熟比歌再詳看後圖及各圖詳註各訣自無差錯十二圖附後





第一圖  
閉目冥心坐  
握固靜思神



第四圖  
微擺撼天柱



第二圖  
叩齒三十六兩手  
抱崑崙



第五圖  
赤龍攪水津  
鼓漱三十六  
神水滿口勾  
一口分三嚥  
龍行虎自奔



第三圖  
左右鳴天鼓  
二十四度聞



第六圖  
閉氣搓手熱  
背摩後精門



第七圖  
盡比一口氣  
想火燒臍輪



第九圖  
兩腳放舒伸  
叉手雙虛托



第八圖  
左右轉轉轉



第十圖  
低頭攀足頻





第十一圖

以候神水至  
再軟再吞津  
如比三度畢  
神水九次吞  
嚥下汨汨響  
百脉自調勻



第十二圖

河車搬運畢  
想發火燒身  
舊名八段錦  
子後午前行  
勤行無間斷  
萬病化為塵

心想臍下丹田中有熱氣如火閉氣如忍大便狀將  
熱氣運至穀道即大便處升上腰間背脊後頭腦後頭  
頂止又閉氣從額上兩太陽耳根前兩面頰降至喉下  
心窩肚臍下圓田止想是發火燒通身皆熱

## Kong Bup (功法)

There are two kinds of Kong Bup; internal and external. The former is to train the inner organs of the body and the latter to train the parts of the body exposed to the outside. It must be noted that these two methods must not be carried out separately, but must be employed together.

### Sihm Kong (心功)

Sihm Kong is a kind of meditation which is done before body training to settle the spirits

by ceasing worldly lust. To speak in a wider sense, it belongs to the state of mind called Ryu (流) in Chinese.

### Wae Kong External (外功)

- |                  |                 |
|------------------|-----------------|
| 1) 身功(Shin Kong) | 2) 首功(Soo Kong) |
| 3) 面功(Myun " )   | 4) 耳功(Yi " )    |
| 5) 目功(Mok " )    | 6) 口功(Koo " )   |
| 7) 舌功(Suhl " )   | 8) 齒功(Chi " )   |
| 9) 鼻功(Bee " )    | 10) 手功(Soo " )  |
| 11) 足功(Jok " )   | 12) 肩功(Ko " )   |
| 13) 背功(Bac " )   | 14) 腹功(Bak " )  |
| 15) 腰功(Yo " )    | 16) 腎功(Shin " ) |

## Nae Kong Internal(內功)

(1) 內功正面圖



(2) 內功背面圖



- (3) 心臟 (4) 肝臟 (5) 脾臟 (6) 肺臟  
(7) 腎臟

## Thirteen Seh (十三勢), Six Noh (六路), and Ten Tankeum

As mentioned before, ancient martial arts, in the course of passing ages, developed into a system of theories such as Thirteen Seh, Six Noh, and Ten Tankeum. These are the mothers of the principles of modern martial arts.

### Thirteen Seh(十三勢) or Forms:

There are Five Hang (五行) (forms) plus Eight Koe (八卦). To be more specific, Eight Koe means eight directions and Five Hang means Gold (金), Wood (木), Water (水), Fire (火) and Earth (土). Again, Five Hang is divided into internal and external segments. Internal is the beginning of a movement. Five divisions belong to this category: they are Chum (拈), Youn (連), Chum (黏), Soo (隨), and Bulljoohang (不丟項).

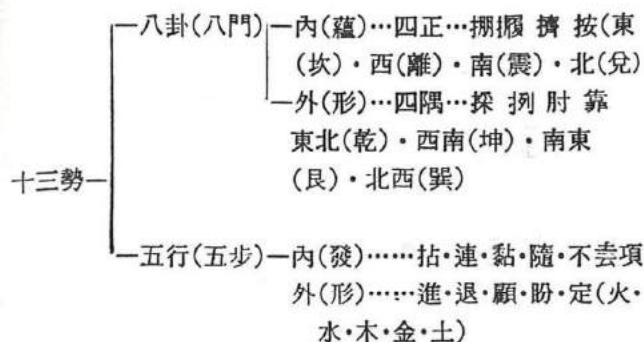
The concept of the external is represented by the character Hyung (形), which means form or method. Five divisions are also included in this category; they are Chin (進), Toe (退), Koh (顧), Ban (盼), and Chung (定).

Eight Koe is also divided into internal and external. The concept of the internal is represented by the character Ohn (蘊) meaning discipline or training. This is again split into four divisions: Boong (攔), Hee (攪), Jeh (擠) and Ahn (按).

The concept of the external is represented by the character Hyung (形), meaning form or method. Hyung (形) is sometimes called four Woo (隅), which has four branches: Chae (採), Yull (捩), Joo (肘), and Koh (非).

All these relationships are summarized by the following diagram:





There is a song which recites the main ideas of Thirteen Seh (十三勢)

十三勢歌 十三勢總勢莫輕視 命意源頭在腰隙  
 變轉虛實須留意 氣遍身軀不少滯 靜中觸動動猶靜  
 因敵變化示神奇 勢勢揆心須用意 得來不覺費工夫  
 刻刻留心在腰間 腹內鬆淨氣騰然 尾閭中正神貫頂  
 滿身輕利頂頭懸 仔細留心向推求 屈伸開合聽自由  
 入門引路須口授 功夫無息法自休 若言體用何為準  
 意氣君來骨肉臣 想推用意終何在 益壽延年不老春  
 歌兮歌兮百州字 字字真切義無遺 若不向此推求去  
 枉費工夫貽歎悵

An interpretation of the above lines will be given in the future. Now let us look at Six Noh (六路) and Ten Tankeum (十段錦).

These were originally the core of the principles of the North Sect (北派) and Moodang Tackukqon (武當太極拳). A man called Chang (張) played the role of passing them down, and today they are very modernized. There are five divisional theories which have a close relation to Six Noh, Ten Tankeum and Taekeukwon. They are : Changyong (將龍), Hoh (虎), Pyo (豹), Hak (鶴), and Sah (蛇). The characteristics of these are represented by the following phrases:

### Six Noh (六路):

Original statements as to Six Noh are as follows:

### 六路拳訣

1. 右神通臂最為高
2. 斗門深鎖轉英豪
3. 仙人立起朝天勢
4. 撤出抱月不相饒
5. 揚鞭左右人難及
6. 煞錘衝擊兩翅搖

The explanation of the above lines will be given in the future.

### Ten Tankeum (十段錦):

Original statements as to Ten Tankeum are as follows:

### 十段錦

1. 初勢立起坐山勢
2. 回身急步三追
3. 架起雙刀斂步
4. 滾砍進退三回
5. 分身十字急三追
6. 架刀砍歸營寨
7. 紐拳碾步勢如初
8. 滾砍退歸原路
9. 入步蹈在前進
10. 滾砍歸初飛步
11. 金鷄獨立緊繫弓
12. 坐馬四平兩顧

Explanations will be reserved for later.

### Ancient Forms:

Now let us look at So Rim Kwonbup (小林拳法), whose theories belong to the South Sect (南派), and are classified into five items.

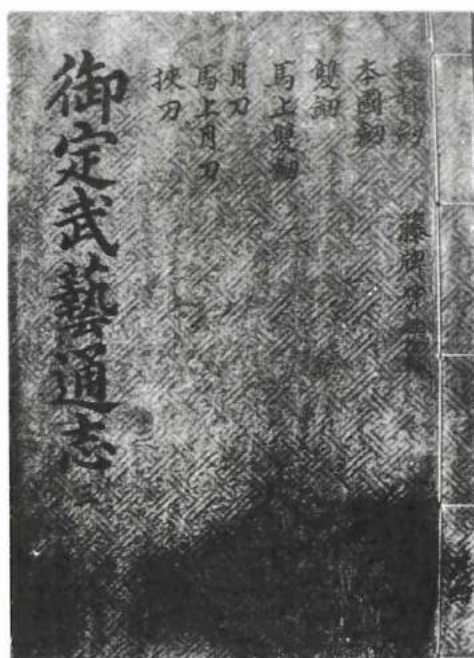
1. Yong Kwon (龍拳)
2. Pyo Kwon (豹拳)
3. Sah Kwon (蛇拳)
4. Ho Kwon (虎拳)
5. Hak Kwon (鶴拳)

It is reported that a monk called Dal Ma passed them down. However there is little evidence of this.

Between the North Sect (北派) and the South Sect (南派) there is sharp contrast. The main theory of the former is represented by Taekeukwon and that of the latter is represented by So Rim Jangkwon (小林長拳). There is controversy about how to interpret them, and the author feels that it deserves further research.

## Chapter. III

# MOO YEI DO BO TONG JI



Cover of the Book Moo Yei Do Bo Tong Ji.

The author takes great pleasure in publishing the original text of the Moo Yei Do Bo Tong Ji, believing that it is of great significance. Korean pride in the text is such that we value it as a most precious treasure, incomparable with any of its kind. The text remained undiscovered for many years and is now revealed to the world. The information contained in this scroll is highly specialized and is steeped in ancient culture. To translate this material into a form that is understandable to modern Western people is difficult. The author hopes his initial efforts will serve as a useful guide to further research. The author's effort to publish the text is

nothing more than a tiny portion of the work to be done.

Introductory remarks (Chinese) of each article were reproduced except for "Kwon Bup" which is accompanied by the author's translation. The translations have been quoted from the interpretation appendix of the Moo Yei Do Bo Tong Ji.

In as much as there are many eminent experts in this field, the author looks forward to further study of this text. As for "Kwon Bup," which is the author's major field, an effort has been made to give a detailed explanation in the extra columns.



## MOO YEI DO BO TONG JI

技作為圖譜而 孝廟  
光承前烈頻行內閣其  
手某技益大以圖則將  
刺之法於是乎稍廣團  
練矣然六技而已其目

如槍劍諸技緊束之聞  
焉 宣廟既平倭寇購  
得戚繼光紀効新書遣  
訓局郭韓嶠遍質東來  
將士究解其棍棒等六

御製武藝圖譜通志序  
我國練兵之制三軍練  
手郊衛士練于禁苑其  
禁苑練兵咸自 光廟  
朝然止弓矢一技而已

# 御定武藝 圖譜通志

法彌增彌詳禁苑練兵  
之真詮至是出焉可與  
五衛陣兵將圖說之為  
郊練指南者互相經緯  
匹美共傳不亦休哉雖

圖譜際括義例箋釋其  
源流評隲於制度使若  
物藝術之妙用一展卷  
管領名其書曰武藝圖  
譜通志蓋不但擊刺之

而十八技之名始此肆  
予繩武儀式典刑又以  
騎藝等六技復增為二  
十四技已而命曉習考  
據者二三人衷合原續

未之加焉及至 先朝  
已已 小朝攝理庶務  
以竹長槍等十二技增  
為圖譜俾與六技通貫  
講習事在 顯隆圖志

述作成之本意則萬億  
年修教明諭之實固亦  
即此乎在勗哉夫子予  
即作之十四年庚戌孟  
夏

刺之便捷論兵之序何  
獨不然苟因此書之行  
而中尉材官日慣龍虎  
之韜引關驪張咸得純  
練之士以不負國家繼

數止如堵牆動如風而  
者此陣之善者也然其  
衝內攻外之具不得不  
以手足器械為資藉而  
行陣之無敵專係於擊

然予嘗謂先行陣而後  
技藝兵家之常談而兵  
家五教練藝居二練陣  
居三何哉夫明日月星  
辰之運察形德奇駭之





旗槍  
鎧記  
騎槍  
狼矢  
卷之二  
雙手刀  
銳刀  
倭劒  
卷之三  
提督劒

于擊毬次其下時步冠服圖說又次之各營技藝備投各異作者具附于末

一余閱諸書器械圖式若有製法可以取法勝於今式者則先圖華式次圖今式又有倭式則次于今式以備照式改造

一原書器械圖解皆從成書截出而圖句極模糊書者此編或疑爲大書故佈略湊合之間或有「二字」則都聖定者取其語簡意完

一載氏紀敘新書李氏式備志俱爲是編之末非匪比也書之近引者故他書則曰某書曰云云

長春同治二年 春 月 日

二

府載

一博攷 引聖訓建置軍門編募兵書及內苑試閱徵前史末紀李經月隸選事排夫命曰兵技總叙別爲卷者但古今所記詳略不同故無筆者只書某朝經月則姑闕焉內苑試閱之選手藝行者曰戲以爲例參差不見者曰役亦如之至若 御苑御堂之或書或不書舉從試藝日記

一兵技以下刺砍擊三法故今以槍刀拳三技爲晉各以類從文職出於後劄因以附之馬才道

武藝圖譜通志凡例

一總論武藝諸譜六技一表並前後增總二十四技 賜名武藝圖譜通志今既蒐輯衆技博引羣書彙成一統其於名例若不改正則本末易混主客莫辨故倣大典通編例隨其舊新標以原增其目則以小字書於下其文則以大字標於上既標於上則雖更編不爲疊標五條上文然後命名通志之義始爲斷斷若有辨証小則凡原書書案字皆加匡白文宏細目並原書

馬鞍棍

擊棒

馬上才

冠服圖說

考異表

一舊譜有戲聞而無合圖今倣武備志增畫戲聞  
側作譜而武備志之圖書勢多者悉成以圖又  
依武備百里尺濶承以基盤影格以均步法  
一舊者總譜進則順書進則逆書始有其於員策  
之勤行令意圖其勢名綴以星線隨其地勢書  
其起終使縱橫環轉遂路尋線時然可別  
一原書解錯置圖譜之間未易繇圖今分出該  
解另編一書附之可以便覽雖之一意足單行且  
其法頭古今有其都齊相混故一一悉改而器  
械制度及新解說皆不翻譯以就要約

人數不同隊於究竟令則一張兩面各作上下  
兩格上格書各技之勢下格給人無過二箇馬  
上諸技依舊一而只一人  
一圖在下而講在上講說不得不隨圖分步今軍  
則雖並立一面而有別爲一勢者必圖其譜以  
別其第二人如倭劍千柳流拂被流銳刀舉鼎  
點劍之類是也其在初行不與上文相連者不  
圖馬軍則有連上文總結之語而文旣分屬有  
若專屬下段者然如月刀左顧一揮下有右顧  
一揮者三次之類是也此則又當連上文看

木及練鐵之法並次槍劍之下以資擇用  
一原書有雙牌而今編無雙牌蓋刀劍與牌相隨  
然後可攻可禦今附刀劍于藤牌之下  
一鎗非今人所習習而如鈎槍及棍法秦法可資  
擬割者傳改諸諸各次其下  
一營門或有左右大勢長短連式者今逐段審究  
人物則別其衣紋向背形名則辨其圖式鈐漆  
一步軍駐服舊圖係歐圖帽首各裝不解其色樣  
今皆更改  
一營書所繪各技步軍一張一面或二面或三或四

至於戚寧之書持書成經也曰云云學元儀曰  
云云匪田畝之以示惜乎膏尚之意又按戚寧  
小傳載于卷首俾人人知其事實  
一採按韓朝事實訓局錄起合成案說一篇載于  
技藝寶鑑之下使前人朔始之功久而彌彰  
一此書欲使將領卒任人人曉暢故或有僻字與  
文旁註音義至若人物與地器用動植之倫約  
略註解而平常者不足費釋稱僻者不必強疏  
用除繁蕪務取清簡  
一槍制空雷桿制劍制空雷鐵品故古今各國桿

世祖如振兵將圖說諸將傷○元正月御內苑試  
內禁衛軍司儀射候教承旨李徽曰予濱居九重只  
與宦寺居耳日有蔽自今親視一人及兼司儀兵曹  
官輪番直宿○二季三月初始命每日常參陳小形名  
於前以爲式時以爲此制始於張瑄○三季諸大鏡置患政  
殿前以警衛衛時以爲此制始於張瑄○九月九月御內苑命諸將以小形名陳陳法  
衣門外○四年九月御內苑命諸將以十月兵政成大教  
奉禮郎許琛謹軍兵幹等講武經十月兵政成大教  
○五年九月御內苑命諸將以十月兵政成大教  
○六年十月御某兵銳人言兵銳命申叔舟

定宗二年四月罷兵兵局三軍前

太宗朝命河壽探陳說

世宗元丰定吹角令吹角一號於前哨一號於後哨以前哨吹角則後哨亦吹角

門二軍吹角定吹角令吹角一號於前哨一號於後哨以前哨吹角則後哨亦吹角

文宗朝命諸臣探東國兵鑑○元丰置五衛或云置四衛

王世祖初改命首陽大君世祖孫總裁五衛陳法考定吹角

編博議編採奇正圖譜世祖孫

端宗二年四月歷代兵要成世宗朝命郭勣杜孝寬輯歷代戰爭陣法在郭勣總兵

武宗元丰六年

兵技總叙  
兵有技有謀設營以肆其技編書以傳其  
謀其來尚矣我朝蘭閣之制紀載之書掌在  
國史謹者沿革而餉內覽之所講習者尚關  
專書夫兵者耳詳於外而略於內豈列朝  
所以分日程繕之意哉今以內苑所掛武藝  
諸技與凡設營編書之故置總叙篇端俾資  
源流之考據云

一銳刀銳以茅氏勢法爲圖譜而與今連習之譜迥異故不得不以今譜別作總譜又別作茅說解使已習者不廢所學未習者知有所本

一棍棒甲乙之勢最多相類故刪其文只曰某勢至某勢同上云云而諒解則欲令易曉故並依本文盡書



三月秋則八月試射砲定爲恆式  
孝宗元季正月御內苑試三廳武士  
出身身射藝  
北十廳砲定  
元季九月增置禁軍  
名召禁軍列將命於呂侍  
宮後復作試場操練除都試代以朝射計書給祿  
月御內苑始行禁軍中日試藝欲以爲例  
元季  
四季始定武藝聽藝士之制  
元季  
月御春塘空觀武藝  
六年九月御內苑試宣傳  
禁軍射後亦如之  
○七季置別軍職行試藝

敬請志不通 祖宗古例不必改也  
中宗十六年正月命直提學徐厚監兵器仍下軍  
器宗所廣造  
開宗十六年九月行曲宴于瑞蓮堂命文臣製詩式  
臣尉陽諸臣捧葡萄酒而歸  
宣祖二十七年二月設訓鍊都監始教浙兵技藝  
仁祖元年三月設色衛廳○二年置提武廳御營廳  
○四年設守聖廳○七年設武藝廳○  
十五年十月設殿出身廳○十七年四月御幸  
塘安宮內禁錮殿數日此地便安獄禁今後春開二

等註兵室三說御內施命諸將及破敵衛以小形名  
習陳法八平十月命定兵書三等說為三等兵書命申時升等註解武經七書上  
二月丙寅命修武經七書說為三等兵書命申時升等註解武經七書上  
以奉七月御覽奏捷行三甲戰法說為三等兵書十月十四日御覽兵法大旨上  
二月正月御華靜安命龜城君浚肆習陳法上  
成宗十年正月承旨成悅請御親射日使宴錄  
參判蔡獻之縱酒失儀者數日君臣之間專主

軍兵及扈衛軍官各技○三十二季九月試西壯  
付料軍官射藝射藝射法也○四十三季七月御卧內召  
士將士饋酒慈諭上時在榻中○四十四季九月御卧內試武藝廳角觔御大造殿別試別  
職小的騎騎馬立藝  
景宗二年正月御咲花堂召試別軍職內稟宣傳  
禁軍武藝廳後亦如之八月別試御堂別抄武士  
三季七月別選壯士九月御善塘臺行觀武才  
英宗二年正月御咲花堂別試各廳武士歲以為  
○三季正月御咲花堂試閱別軍職武藝廳每歲

臺試都總府武裝部將守門將兩局將官及撫按使  
中汝督騎射○十一辛九月命入直武士捕技訓官  
將官擢天字強弓○十三辛五月御後範命家親  
賓射機八月命訓局某營御營機廬將士合閱○  
四辛正月御春塘臺召試丙子南漢從武士砲  
後亦如之○十五辛九月御後範命調置太僕馬  
此○十六辛二月御春塘臺試閱各營武士後亦  
之十一月御內苑試訓局優劍手技藝○十九辛  
月御觀豐園內禁衛木箭○二十辛九月試選  
士充別軍職○二十五辛八月御春塘臺別試三

藝○六季五月將軍水原命御營大將柳赫然亞亞  
金校閱軍容○六季五月將軍水原命御營大將柳赫然亞亞  
錢此等事皆係○八季四月御內苑設壯士較藝充  
軍職仍令試新舊別軍職射藝○八季四月御內苑設壯士較藝充  
臺試藝○十季與精妙處○十季與精妙處○十季與精妙處  
肅宗二年五月御內苑試閱別軍職後亦如之○  
季三月御春塘宴行各營觀武才○四季試藝藝  
技藝每歲春秋率如之○五季四月御後苑試內  
宣傳官射技仍別試某軍別拔武士後亦如之○  
季二月試各營將官射射○七季九月御春

隆武堂別試戊申功臣王孫秋夏試  
本朝兵制始備於光廟盛於孝廟而逮  
我聖上宏綱細目莫不畢具凡郊幸大閱以外  
武臣之角射衛士之較藝歲有恒期月有常程  
幾之餘以試以勸大聖人不日暇逸蹈操經  
之略可謂盛矣上之十有三季已百秋上之  
論臣德懋臣齊家臣東儲等四武藝諸器所載  
林藤狼狽花槍鐵紀雙手刀六技出於成氏  
書而宣廟朝命訓局郎韓端追實東征時以  
譜刊行者也先王已巳小朝代監庶政歲

亦如之○四十五年二月御內苑射柳○五失俱中  
仍試國舅儀賓宗臣六曹堂郎京兆尹將臣永旨由  
官射柳臣知覺或謂臣不中尋又別試武臣堂下季孝  
者李士元上表請時○四十六年七月御內苑命宗親文官  
以至監官並射柳九月御內苑別試庶駕將臣將監  
○四十七年九月御隆武堂別試七十歲以上老乞  
射擊○四十九年正月御內苑別試八道歲舉  
漏榜者○五十年三月御內苑別試宗臣數臣射柳  
馬師知覺八十餘者馬師知覺八十餘者四月御內苑別試平城蓋州別  
士七月御內苑別試忠臣後孫○五十一季二月

寫各處武技。三十季御募爲將必覽閱營別創  
月御內苑別試拔韋將士尋又別試漢人牙兵  
十五季小朝代聽近務命募武藝新滿婦入竹  
槍旗槍銳刀倭劍交戰月刀快刀雙劍提替劍木  
劍拳法棍棍十二枝并原譜六枝定爲十八技本  
武藝十八般之名始此。三十六季七月御幸春  
別試功臣後孫亦如之。四十七月御降武  
行者老文武試射。四十四季四月御建明門武  
儀室宗臣試射。四十四季四月御建明門武  
藝而營將官七月御內苑別試五營大將及軍校

權謀形勢陰陽以外別敘兵技巧蓋習手足便器  
械精機關以立攻守之勝者也新羅之武鳥兵法  
高麗之金海兵書遠而不傳今不可攷而中國唐  
代器械之書亦或不傳言創造者莫詳於考工記  
而辭義與遠六韜有兵用篇略而不備惟宋制器  
公亮武經總要兵器械圖式最詳精說王氏圖會  
氏新書茅氏武說志及國書源流明古之有圖也  
是書而韓偓之書僅出或曰書源未開以圖爲虛  
按而行之如指諸掌亦可謂有利用之學矣或曰兵  
者智謀而已矣陳猶未耳況於器械故曰運籌

口陳手畫甚爲暢曉讀其書深愛猶有生氣至如  
我朝之韓煥白衣爲師此推國士無論其有聞知  
武藝之功卽其周旋於膝千斤剋大刀之間者已  
足以發奇偉之觀而長志士之氣矣臣等雖碌碌  
不通方士不適用方之古人無能爲役於萬一  
惟我 皇上聖慮聰敏鼓發雄懷曲開險阻遠  
於聲喻之書至使臣等發揮出色流布永久銘  
之歷飭防臣等毋或掠其美而掩其善大哉古  
臣等每奉 聖諭未嘗不措詞而激昂使諭而  
知事不鼓舞於臬下也臣等謹考班固次兵家

日晷鼎爾等有詳編序賜名武藝園著通志兩條其博覽廣考以爲疏解發凡起例正其體裁凡有所得失亦復論斷使其段落更端毋或虎混攪混淆揚前輩之文章毋貽後人之譏議萬因命開書于壯勇營出內府兵家二十餘部以資考校亦名物事文可以引引百家者命臣修德樞密院閣秘書臣高家爾撰輯之暇錫宮錦木匣東齋告校之知兵者察試技藝重錫開雕三閱月而營校凡五卷臣等竊伏惟念古之以書生謀者託其收陳亮唐順之之法皆能通經學識時











數抱高二三大葉長大如葉葉稍尖而厚堅光澤  
結實大如櫛子外有小苞霜後苞子墜子間獨  
生食苦澀煮炒乃甘亦可磨粉今俗稱二季木  
者是也或曰哥舒木然二季木色白而細哥舒  
舒木色赤易折其曰哥舒木者蓋因中國哥舒  
桐山海經曰虎骨之山多桐樹桐屬白桐寒而不  
彫廣韻曰桐高木可作船篙也檀俗名朴達陳

兵仗記曰鉞以櫛櫛木為桿氏所撰櫛櫛木即櫛櫛木也櫛櫛木名櫛櫛木也

禮器圖式曰虎槍柄以白櫛木為之

口櫛木生山谷高丈餘直上無枝葉上有刺山人  
折取頭茹食謂之吻頭吻頭山李時珍曰樹頭生  
山人采食謂之吻頭以其多刺而無枝故也唐  
韻曰櫛尖頭櫛也言其木可作扇櫛也櫛木  
也拓山泉周禮冬官曰弓人辨六材  
一曰柘柘木狀口拓山石木柘細曰口拓柘

者蓋言其為於擊刺也王慈義曰梨花槍以梨花  
一箇繫於長槍之背臨敵一發可遠去數丈人著  
其葉即死槍仍可刺賊乃第一火具也宋李公  
用之以雄山東然成氏所論諸槍雖宗梨花而非  
火具矣  
武備曰槍桿藤條為上柘條次之櫛條又次之餘  
木不可用  
倭漢三才圖會曰凡鐵槍也曰大桿櫛木為上肥州天  
州之產最佳柘木柘木名柘也次之櫛櫛木亦次  
之

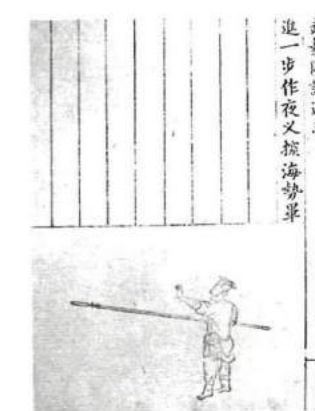
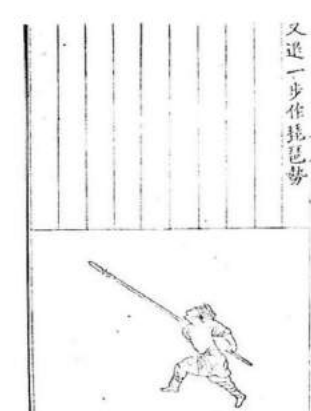
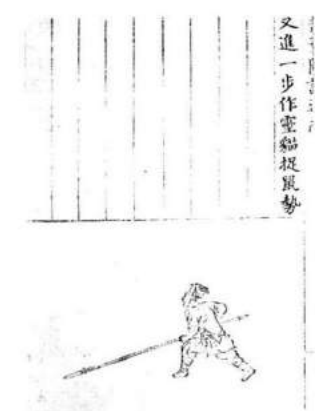
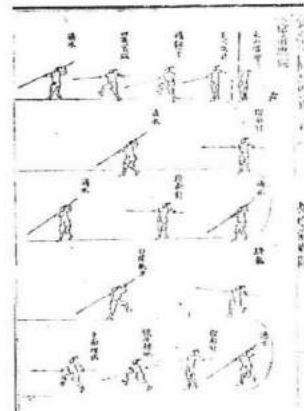
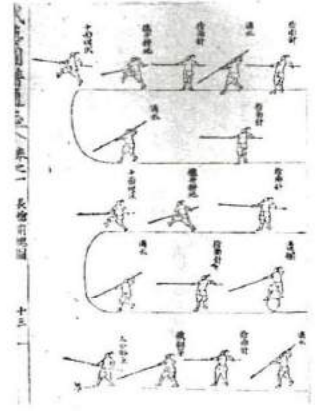
鮮得其與今行于世者曰沙家槍曰馬家槍曰金家  
槍曰張飛神槍曰五顯神槍曰拐刀槍曰月槍曰地  
槍曰拐刀槍曰月槍曰地槍曰月槍曰地槍曰月槍  
用者為未木槍若鐵槍則槍大者槍則其類也  
槍字本從木類屬刺也又酒器也楚辭切二儀實  
錄曰黃帝與蚩尤戰蚩尤有術諸葛亮始以木作之  
其長丈二以鐵為頭王鳴鶴曰長槍之法始於楊  
氏謂之梨花天下成而之宋史李全李全傳全妻  
楊氏諱師德等曰二十季梨花槍天下無敵手

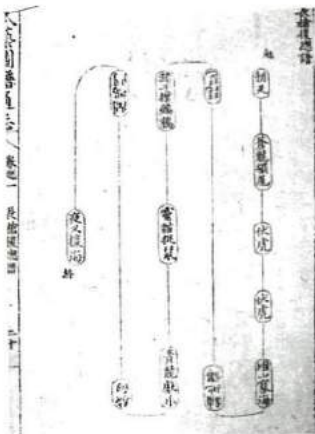


生國文選曰女貞吳下稱冬青產處皆稱  
樹然則中國以女貞為樹此樹俗稱臭木以  
其子悲似之也然本國白蠟多在秦皮且木性堅  
耐勝於女貞陶弘景曰女貞秦皮為表裏則白  
蠟太當以我國秦皮為定





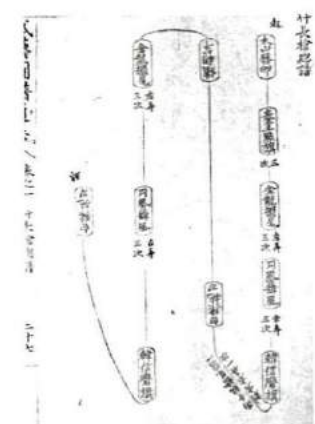
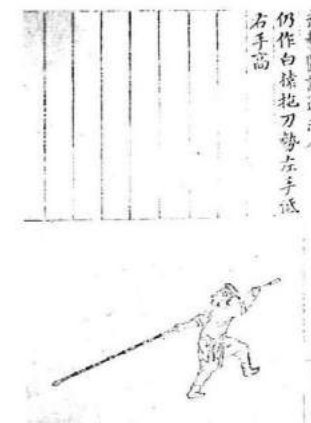
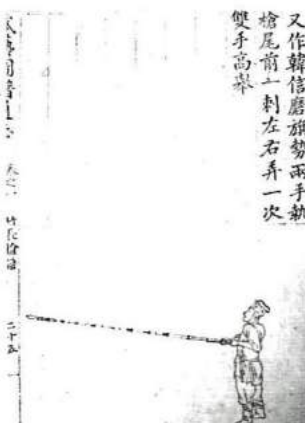
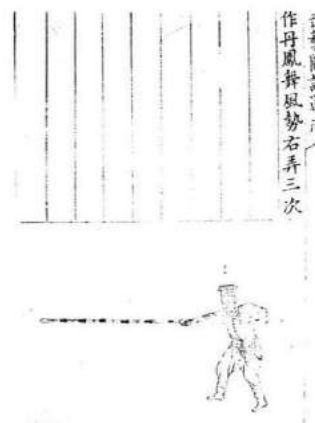
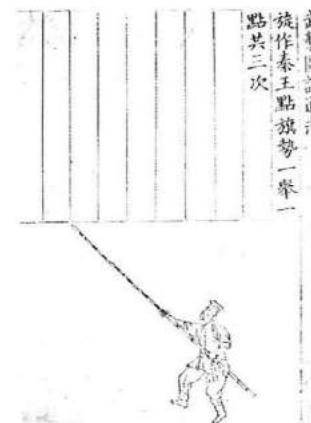




長二十尺頭刀四寸近手五尺以上塗彩  
續事始曰諸葛亮製苦竹槍槍長一丈五尺苦竹槍苦竹槍長一丈五尺  
二丈五尺  
明會典曰弘治十六年令南方衙所橫竹長槍改用  
水柯成速  
月詔錄曰周禮注是以橫竹八觔即杖也建於兵車說  
文秘藏竹橫也毛詩詩松考工記爲廬器器者器也竹橫竹橫史

竹長槍

藏器曰梔木皮體細摺作笮柯李時珍曰梔有  
黃白二種受唐如槐皮青而澤細而肌體柔而  
堅狀如檉槐葉蓬蓬葉蓬蓬如槐相類故崔詠云所摺不  
淨得黃葉蓬蓬尚可得駁馬駁馬梓榆也檀木宜  
於摺器之用良安順曰摺槿實如棟實如棟葉如槐  
有紅子三四粒其葉上秋紅白槿木俗稱水青木  
本名春皮一口苦梔一口檉一口得一曰石梔今  
人用如許作笮枝者是也李時珍曰女真卽俗呼  
梔樹者取槿蟲種子裏置杖上造成白蠟交尾七



帶刀長九寸柄長九尺朱漆白錫盤以下塗黑白凡  
 五節帶小狼或黃或紅  
 弇州四部叢刊 文皇大明成祖御槍在午門提斷座御座  
 槍以素帶竹爲柄有黑旌若就帶中織列星之屬  
 槍柄爲刀麗者三旌有黑旌者五旌就稱 文皇每  
 遇大敵輒手馳騎衝中堅解州人謂此爲中堅輒出  
 敵後舉旌麾之士爭奮敵輒大潰

旗槍

高麗史輿服志曰法駕儀仗小旗幢隊將校二人燈籠各執八角簪燈籠也自唐銀簪也小旗幢二十

也而以其帶旗之槍故引爲故實然凡爲軍伍也

將執旗之器仍習捍禦之勢則大抵旗竿設刃者

傳其捍剌之術猶徒手鉏耨耨也之爲兵器

今則別具一槍以習其勢



武藝圖譜卷之八  
旗槍  
仍作中平勢左手左腳一刺又作中平勢一刺



武藝圖譜卷之八  
旗槍  
仍作夜叉換海勢挑槍左腋以右拳前一打



武藝圖譜卷之八  
旗槍  
旋作舉戰勢右手左腳高舉



武藝圖譜卷之八  
旗槍  
初作龍理在洞盤左手執槍右手右挑正立右拳前打



武藝圖譜卷之八  
旗槍  
左右手換執作堆山塞海勢左手左腳高一刺



武藝圖譜卷之八  
旗槍  
左右手換執作伏虎勢左手高右手低左手右腳一刺又作伏虎勢一刺



武藝圖譜卷之八  
旗槍  
旋作鑽信點旗勢左手左腳自內外一點即以中平勢一刺



武藝圖譜卷之八  
旗槍  
仍作秦王磨旗勢左手左腳自內外一磨又作一磨



武藝圖譜卷之八  
旗槍  
即左一迴換執右手右腳向右一刺



武藝圖譜卷之八  
旗槍  
又作伏虎勢左右手換執右手高左手低右手左腳一刺又作伏虎勢一刺



武藝圖譜卷之八  
旗槍  
仍作中平勢一刺



武藝圖譜卷之八  
旗槍  
仍舉戰左迴換執作銀蛟出海勢右手右腳再攏向後直入



武藝圖譜卷之八  
旗槍  
即右一迴換執向前進一足跳一步左手左腳一刺



武藝圖譜卷之八  
旗槍  
即右一迴換執向前進一足跳一步左手左腳一刺

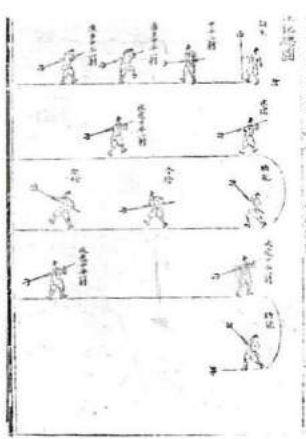
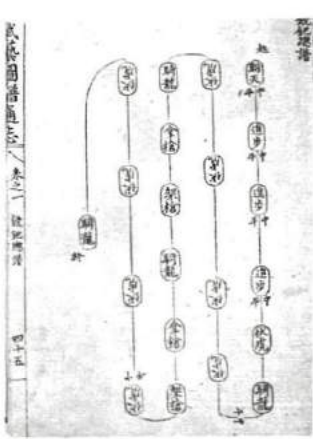
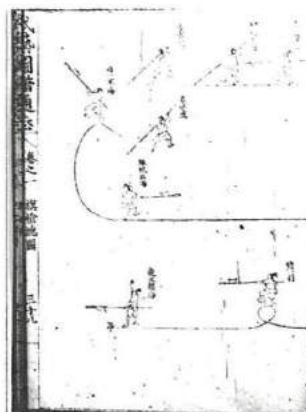


武藝圖譜卷之八  
旗槍  
即左一迴換執右手右腳向後一刺



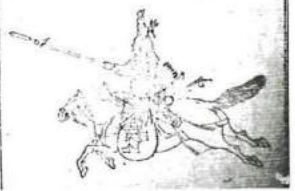
武藝圖譜卷之八  
旗槍  
即右一迴換執左手左腳向後一刺







騎槍譜  
初出馬右手執槍左腰  
挾槍作新月上天勢



此勢以餘暇操斯法至考諸說則矛槍與槍之類也



換執左右手作左後一刺  
勢換執左右手作右前一刺  
勢換執左右手作左前一刺  
勢



換執左右手作右前一刺  
勢



換執左右手作左前一刺  
勢



換執左右手作右後一刺  
勢換執左右手作左前一刺  
勢換執左右手作右前一刺  
勢



騎槍交戰譜  
兩人並立馬中先縱馬  
至百五十步許回馬乙縱  
馬相還舉槍一撞各從方  
變過方願換至原地復縱  
馬相遇如是者三次甲連  
乙相戰不勝者被擒或縛  
或脫馬回原地



左內揮一次如是者無定  
數



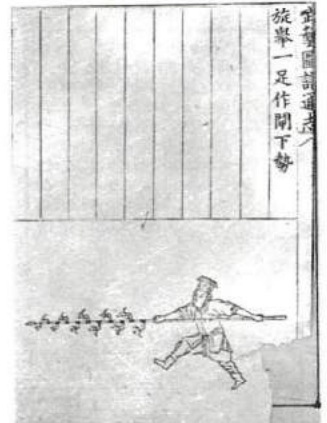
仍作弄槍勢右內揮一次



換執左右手作右後一刺  
勢換執左右手作左前一刺  
勢換執左右手作右前一刺  
勢



狼筈  
旋舉一足作開下勢



狼筈譜  
初作中平勢



武藝圖譜通考  
茅元儀曰狼筈古所無也戚少保與倭戰水田中其  
為陳四散不可施其藝也後與倭戰水田中其  
支之使其利刃不得透入而今將吏欲以禦倭竹至  
沙溪枯枝欲墮胡馬驅馳安所用之  
登壇必竟曰製筈之法用毛竹長而多管者末銳  
包鐵如小槍兩旁多節長刺其刺每雙用火熨之一  
直一鈎然後以熟桐油塗其兩旁以灌之數以毒  
藥鋒利難犯  
竹附枝曰筈故攪攪手以止茶沸者謂之茶筈  
戚氏初為兵器之名也

狼筈

戚繼光曰長一丈五尺重七斤有竹筈二種附枝  
必九層十層十一層九妙筈鋒重半斤以上亦可附  
枝除近手二層外餘俱用倒鈎其妙根後要重  
手執手中要前後相換寧後重毋前重  
兵仗記曰筈之竹宜節密枝堅妙加利刀務選力  
大之人授之用器而不為器所累則工

騎槍譜  
今制約槍十五尺與步長槍同  
五禮儀曰槍稍也今制約木長十尺漆用黑或朱鋒  
長一尺五寸木銳有兩刃下有冒鐵圓銳  
文獻備考曰 肅宗三十二年 命羅三甲射代以  
騎槍交戰之法  
經國大典曰出馬後以兩手執槍高舉於左腰即  
回執於右腰第一制之中正面者用執於左腰刻  
第二制刻之又執於右腰第三制刻之刺說翻身  
左顧以槍指後右亦如之更槍執還出馬處三制人  
或筆頭重者

武藝圖譜通考  
相約各二十五步槍長十五尺五寸  
武備志曰槍古之矛也鋒名曰矛長丈八尺曰  
稍馬上手所持端曰副連敵德納人善也善避  
稍又能奪敵稍連以刺之齊王元吉也亦善馬  
稍聞而輕之欲親自試命去稍刀以竿相刺敵德  
請勿除之敬德稍謹常却刀元吉不能中大索問  
曰奪稍避稍何者難易對曰奪稍難乃令敬德奪  
元吉稍敬德俄頃三奪其稍說文曰樂予也亦作  
稍馬與諸曰馬與為用雖非遠法近代相傳稍已



武藝圖譜通志卷之一  
單足進一步作騎龍勢



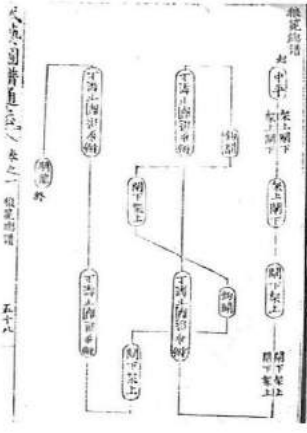
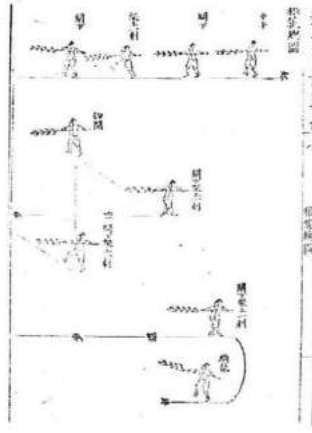
仍向右邊轉一步作鉤開  
勢向左邊轉一步為開下  
勢以架上勢一刺還向右  
轉一步為鉤開勢向左邊  
轉一步為開下勢以架上  
勢一刺又一刺又以拗步  
退勢退一步為開下勢以  
架退上勢一刺又以拗步  
勢退一步為開下勢以架  
上勢一刺



退一步作拗步退勢為開  
下勢以架上勢一刺又以  
拗步退勢退一步為開下  
勢以架上勢一刺



仍作架上勢一刺又一刺  
即進一步為開下勢以架  
上勢一刺又進一步為開  
下勢以架上勢一刺又進  
一步為開下勢以架上勢  
一刺又一刺



仍右腿向前作向右防賊  
勢單左足外掠即作向前  
殺賊勢若手前二打  
仍作兇牛相戰勢若手右  
脚一刺半



雙手刀譜  
負劍正立以左手持刀  
柄旋作見賊出劍勢進一  
步以劍從頭上一揮作持  
劍對賊勢

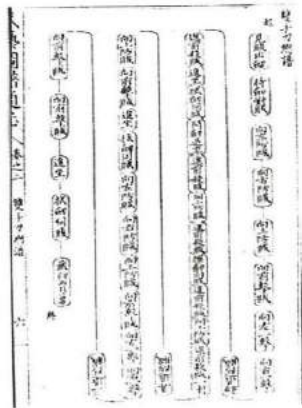


武藝圖譜通志卷之二  
雙手刀  
本名長刀俗稱劍手  
威靈光口刀長五尺後用鋼護刀一尺柄長一尺  
五寸共長六尺五寸重二斤八兩此自倭犯中國始  
有之彼以此既非光閃而前我兵已尊氣矣倭一躍  
丈餘遠之者兩斷鋒器利而雙手使用力重故也今  
如獨用則無備惟鳥銳手手可兼賊遠發銳賊近用  
刀

武藝圖譜通志卷之二目錄  
雙手刀 一 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百

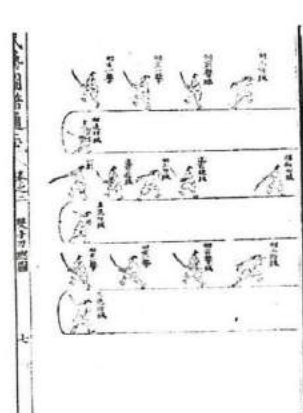






鳳凰浪翅乾坤... 此乃... 鳳凰浪翅乾坤... 此乃... 鳳凰浪翅乾坤... 此乃...

今其法不傳... 此乃... 今其法不傳... 此乃... 今其法不傳... 此乃...

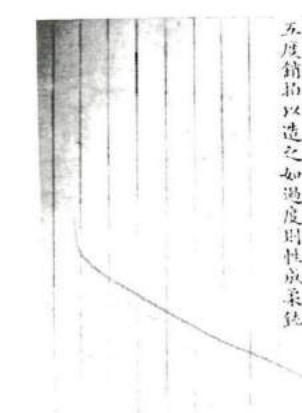


精鐵百鍊出鋼者... 此乃... 精鐵百鍊出鋼者... 此乃... 精鐵百鍊出鋼者... 此乃...

用平刺... 此乃... 用平刺... 此乃... 用平刺... 此乃...

其鍊于鋼... 此乃... 其鍊于鋼... 此乃... 其鍊于鋼... 此乃...

清其鍊... 此乃... 清其鍊... 此乃... 清其鍊... 此乃...



數如此三... 此乃... 數如此三... 此乃... 數如此三... 此乃...

之用以... 此乃... 之用以... 此乃... 之用以... 此乃...



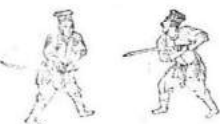
展旗勢者即展旗擊也法  
能前衝下殺左腳左手托  
塔勢向前擊步點劍看法  
○看守勢者即看守擊也  
法能看守諸器攻刺守定  
諸器難進相機隨勢滾殺  
左腳右手虎蹲勢向前進  
步腰擊看法



格勢者即格撥格也法  
能前衝下殺左腳左手托  
塔勢向前擊步點劍看法  
○看守勢者即看守擊也  
法能看守諸器攻刺守定  
諸器難進相機隨勢滾殺  
左腳右手虎蹲勢向前進  
步腰擊看法



坦腹勢者即坦腹刺也法  
能衝刺中殺進如倚山石  
脚右手龍出水勢向前  
進步腰擊看法○跨右勢  
者即跨右勢也法能格撥  
下殺左腳右手虎蹲勢  
前進步腰擊看法



左翼勢者即左翼擊也法  
能上衝下殺直殺虎口右  
脚右手直衝直殺勢向前  
進步腰擊看法○釣頭  
勢者即釣頭擊也法能格  
撥上殺左腳左手泰山壓  
頂勢向前擊步腰刺看法



左夾勢者即左夾刺也法  
能衝刺中殺右脚右手點  
頭勢向前進步腰擊看法  
○跨左勢者即跨左勢也  
法能格撥下殺右脚右手  
提水勢向前進步腰擊看  
法



右翼勢者即右翼擊也法  
能前衝下殺左腳左手托  
塔勢向前擊步點劍看法  
○看守勢者即看守擊也  
法能看守諸器攻刺守定  
諸器難進相機隨勢滾殺  
左腳右手虎蹲勢向前進  
步腰擊看法



腰擊勢者即腰擊也法能  
橫衝中殺身步手劍疾若  
迅雷此一擊者切中之晉  
擊也右脚右手龍蛇勢向  
前進步腰擊看法○履翅  
勢者即履翅擊也法能格  
撥上殺左腳左手泰山壓  
頂勢向前擊步腰刺看法



銀塔勢者即銀塔格也法  
能四顧周身人能格殺四  
面而前則左子左脚而後  
則右子右脚動則左右旋  
風擊雷殺看法○鐵擊勢  
者即鐵擊也法能格撥下  
殺右脚右手虎蹲勢向前  
進步腰擊看法



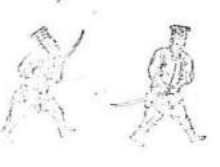
太阿劍挑勢者初入套  
中先以左手掌執刀腰夾  
以右手向天高挑一呼又  
以右手輕打右膝以右足  
橫打左足因入舉勢○  
呂仙斬蛇勢者以左手支  
腰右手橫握刀腰向空高  
擲大餘刀背輪轉而墜稍  
進一步以手承之如是者  
三



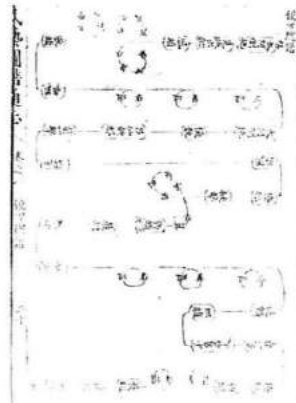
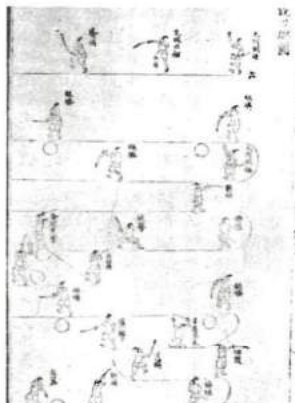
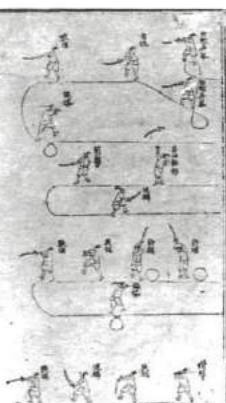
鳳凰勢者即鳳凰洗也法  
能洗刺前殺右脚右手白  
蛇青鳳勢向前擊步腰擊  
看法○掃帚勢者即掃帚  
勢也法能反手拍胸腰殺  
前進兩手由胸隨勢前進  
擊步腰擊看法



鐵翅勢者即鐵翅擊也法  
能保止誘賺左右手脚板  
蛇勢前進進步腰擊看法  
○右夾勢者即右夾刺也  
法能衝刺中殺左腳右手  
香樹勢向前進步腰擊  
看法



雙龍勢者即雙龍擊也法  
能上衝下殺進步腰殺左脚  
右手側天勢向前進步腰  
擊看法○雙龍勢者即  
雙龍刺也法能直刺喉頭  
右脚右手提海勢向前擊  
步左翼擊看法

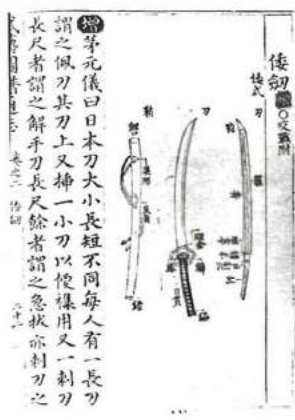




楊戶權現... 秘名著于世... 鐵回等手法... 竹內頭軍... 於二流復... 刀為口... 多用鐵... 木而... 記注曰...

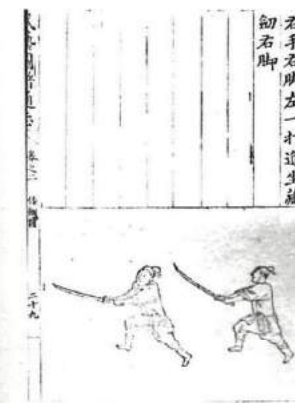
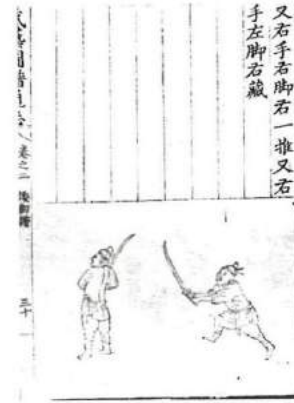
兩者其程而別其式也... 諸國良工... 則友國吉... 房兼定國... 並記此... 倭志曰... 尺刀舞... 倭漢三... 為中興... 建其入...

類此三者乃隨身必用者也... 不論刀... 為古今... 處時宜... 謂之上... 三代之... 中國工... 無諸記... 本工...



良久之愈佳其古者滑黑色帶微赤皆推打作之... 者鑄作之... 色象飾之... 好製為刀... 表裏飾... 刀盾令... 重鞘刀... 劍作之... 劍敵敵... 劍敵敵...

良久之愈佳其古者滑黑色帶微赤皆推打作之... 者鑄作之... 色象飾之... 好製為刀... 表裏飾... 刀盾令... 重鞘刀... 劍作之... 劍敵敵... 劍敵敵...



右手右脚并和



右手右脚戴劍右手左脚前一打



縮跳一打又伸跳一打



縮劍正立右手右脚伸跳一打



右手右脚前一跳又一打御作進行勢



兩手前一打右手左脚前一打右手右脚前一打



連跳連御作手到勢縮口並立右手右脚作時虎勢



右手右脚戴劍右手左脚前一打



右手左脚前一打右手右脚前一打



右手右脚即作山時雨勢又作跨虎勢兩手前一打



右手右脚前一打右手右脚前一跳又一打



又作跨虎勢兩手前一打右手左脚前一打



御作柳絲勢又作跨虎勢兩手前一打



右手右脚前一打右手右脚前一跳前一打



又作跨虎勢兩手前一打右手左脚前一打



右手右脚前一跳前一打右手右脚即作水鳩心勢





右手右脚前一打右手左  
脚前一打



右手右脚前一打作初度  
手勢進坐藏劍右脚



右手右脚前一打作初度  
手勢進坐藏劍正立



右手左脚前一打右手右  
脚前一打



右手右脚藏劍進坐右手  
左脚前一打



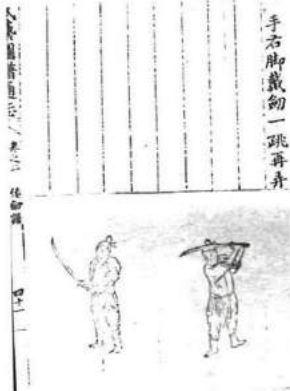
左外掠左手左脚踏一步  
壓劍一字進坐



右手右脚前一打左手左  
脚前一打



右手脚藏劍一躍再奔



右手右脚前一打右手左  
脚右下藏



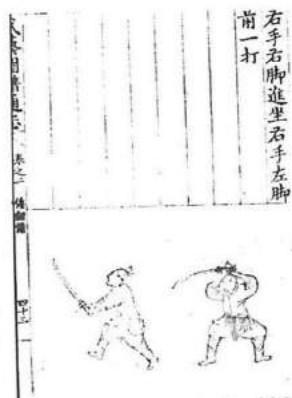
右手右脚前一打又左手  
左脚藏劍進坐後顧



藏劍正立左手左脚踏藏劍  
進坐後顧



右手右脚踏進坐右手左脚  
前一打



右手右脚踏再扣右手右脚  
右下藏



藏劍正立左手向後



右手右脚踏藏劍左手握右  
腕右手左脚前一打



右手右脚踏藏劍右手左脚  
前一打













1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

如松

提督劉十四勢相傳爲李如松李如松字汝昌遼東人所創設李如松字汝昌遼東人法李如松字汝昌遼東人神宗劉提督以東事來者有如松劉規李如松字汝昌遼東人者李如松字汝昌遼東人賁貴賁貴字汝昌遼東人元元字汝昌遼東人承勳承勳字汝昌遼東人陳璘陳璘字汝昌遼東人而劉以大刀名天下李如松字汝昌遼東人懲銀四錢已夏病死漢城臺守洞天將略出

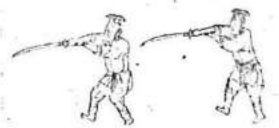
藝圖譜通志卷之三目録

[illegible]

1997

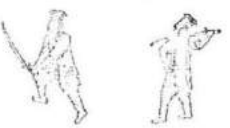


仍作向右擊賊勢右手右  
脚右迴一打又作向左擊  
賊勢左手左脚左迴一打  
進一步一足作向右擊  
賊勢又作向左擊賊勢



1

原初作封藏出劍勢右手  
負劍左手左挾正立右手  
右脚前一打旋作進前殺  
賊勢右手右脚一打



有二孔刀廣一寸五分上殺二分脊厚三分五居  
末殺一分五釐刀面有張字間號楷書陽文上有  
縱聲字號蛇字號蛇字號微字號折至今不銷蓋此雖異  
於鑿刺之法而喜其爲提督劄故取而圖之并錄  
其事

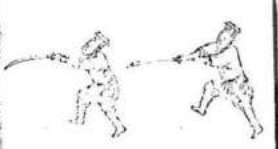
475

○在抗東天兵未習練兵法可以守固金鉉也  
學使軍士立招募七十餘人往路公營教防  
撥帳下張六三等十人為教師練習槍砲第壹  
技勇則路是李提督下提督餉之名於此城  
中罕手源始創曰提督之在東也可取法津氏女  
為侍姬有身歸而曰生子可名天報星生矣  
授大姬之後多在玉階英宗因寵統制使事  
洋得之子天報星漢春鶴其事于韓而設捕房  
○自其初復韓上親衛家方長二尺四寸體貌如

旋作勇環一刺勢右手右  
脚向前直刺仍作的左勢  
戰勢右手左脚延一步一  
打仍作擡劍而戰勢右迴  
舉右足內擡仍作直前殺  
戰勢右手右脚一擡又作  
戰勢仍戰勢而後右三迴



右迴身向前右手左脚作  
向右防賊勢左手右脚作  
向左防賊勢又作向右防  
賊勢又作向左防賊勢仍  
作進前殺賊勢右手右脚  
進一步前一打



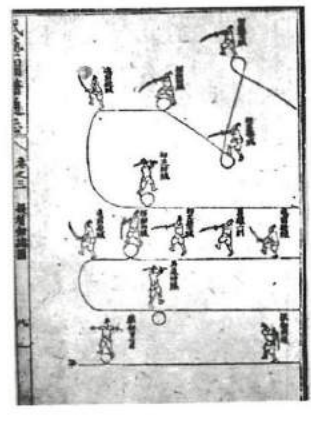
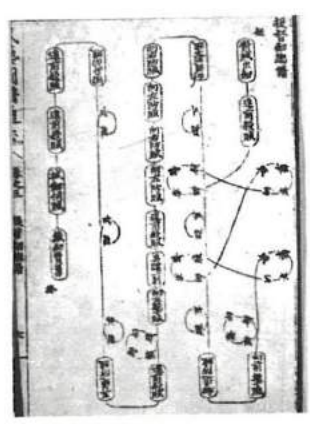
似作初退防賊勢左三回  
退至原地右手右脚左回  
一打作向後擊賊勢



仍作揮劍向賊勢右迴舉  
右足內掠作進前殺賊勢  
右手右脚一打



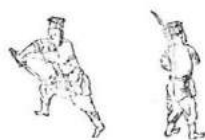
退至原地旋作進前殺賊  
勢右手右脚一打進一步  
又一打旋作拭劍伺賊勢  
以右劍拭于左肘仍洗腰  
左旋作藏劍貫勇勢左手  
負劍以右拳右脚前一打



仍作進前擊賊勢右手右  
脚前一擊又作金雞獨立  
勢左理舉劬舉左脚後顧



本國劍譜  
初作持劍對賊勢雙手  
執柄倚左肩正立若一迴  
舉右足內掠



一術固不可致矣今因黃師爲本國劍之緣起焉至若方今朝鮮以爲劍得之朝鮮則崇而或之而吾國則朝鮮爲本國之譏也又師吳日本之書謂則是朝鮮爲傳中國之譏也無論其則其傳金祖奉氏之世爲百數十季則互相授受焉夫誰而不少察見何歟本國之人何不自傳自習以待學氏武備志而傳習之亦未可知也前晚見其爲學之說托吾今又申論乎本國劍之下

本國劍

增與銳刀同卽腰刀也

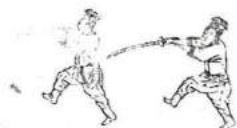
地雖覽曰黃僞即新羅人也謗傳季七歲入百濟市中舞劒觀者如堵百濟王聞之召觀命升堂舞劒僞郎因刺王國人殺之羅人哀之像其容爲假面作舞劒之狀至今傳之

黃倡一作黃昌卽新羅所置花郎人取美顏色少壯能  
此和人都呼爲花郎也之法故曰黃倡郎也花郎徒衆數千人相與勉  
礪忠信且新羅隣於倭國則其舞劍器必有相傳

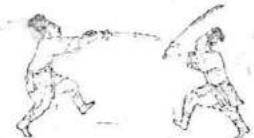
作動頭壓頂勢左右纏  
手右脚前一刺仍右理  
入作朝天勢兩手頂劍  
舉手迴進前向後



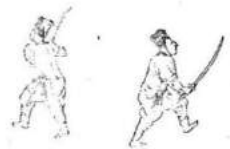
仍作直符送書勢右一迴  
右手左脚左一刺左迴向  
前作撥艸尋蛇勢右手右  
脚一打進一足跂一步



仍作猛虎隱林勢右二迴  
左迴作雁字勢向右左右  
總右手左脚一刺



左一廻作後一擊勢右手  
右脚一擊又作金雞獨立  
勢左脚舉劍舉左脚前顧  
左一廻作進前舉賊勢右  
手右脚一擊旋作左右纏  
左手左脚一刺



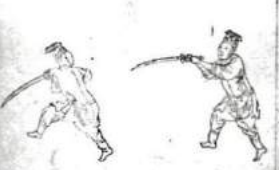
左腮向前作長蛟噴水勢  
右手右脚一打仍作白猿  
出洞勢舉右手右脚



卽右廻作右腰擊勢舉右  
脚右劒洗右項卽右廻作  
後一刺勢右手左脚一刺



作展旗勢舉右足內掠俱  
作進前觀敵勢右手右脚  
一打仍作全雞獨立勢並  
舉劍舉左脚後顧仍入左  
西作左腰掣勢舉左脚左  
脚洗左項



作左扶獸頭勢仍作向右  
防賊勢舉左足外掠卽作  
後一擊勢右手右脚一擊  
右廻向前



仍右廻向前作向右防賊  
勢舉左足外掠卽作向前  
殺賊勢右手脚前二七  
仍作兇牛相戰勢右手  
脚一刺畢

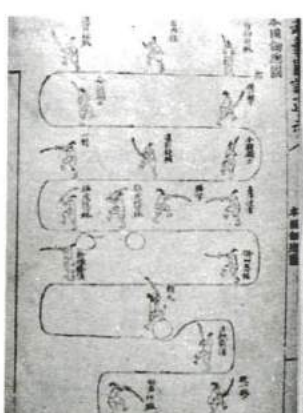


作右鑽擊勢右手右脚右鑽刺右廻作勇躍一刺勢右手左脚一刺左廻向後作後一擊勢右手右脚一打仍作後一刺勢左右纏右手左脚一刺



本圖如左

本圖如左

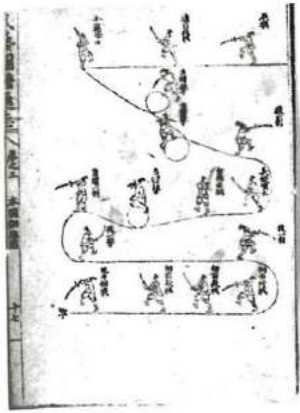




明會通公項伯拔劍起舞夫以劍為舞若持  
千歲或與同舞則當擊刺之術而後  
武備也至若舞劍當用雙刀以其非干與成之極  
峻且重也春秋繁露曰劍之在左青龍象也刀之  
在右白虎象也烈士傳曰干將為魯若作劍劍  
看雖雄此可引為雙刀劍之使用云爾  
武備曰雙刀他若使一伏虎使一虎也打我頭脚  
以左手監住右手一揮雙刀若被他揪走了翻身  
一揮刀他若使一水平搶來北我脚以右手監住  
左手一揮刀他若使一虎躍來我脚以左手監

劍士之相楊鼓操刀而入既舞承接前刀雷  
鼓萬空或使見之懼形千色每遇城樓武劍舞  
前史王英傳英善用雙刀號曰刀王  
其略舉開曰對劍舞之舞不謂不介選敵提兩刀  
躍起躍起若飛刀起見刀不見公  
雙劍之器衛身而設古者必有法術若後世之  
有諸法是以魯勾踐與吳戰數劍而之跡於劍術  
也固泰以降無所改託然家語曰子路我服見於  
孔子拔劍而舞曰古之君子以劍自衛史記曰項

雙劍  
雙刀長二尺五寸柄長五寸五分重八兩  
禮器圖式曰雙劍雙刀左右雙持通長各二  
尺一寸一分刀長一尺六寸闊一寸釐釐  
為半規厚二分并劍於室柄長四寸九  
分木質纏紅木結之而柄有皮月以鐵  
雙刀劍之形  
武備曰宋太宗遣勇士數百人教以劍舞皆能擲劍  
空中躍其身左右承之會壯我使使宴後殿因出



旋作向右防賊勢仍作向  
左防賊勢右迴  
作飛進擊賊勢右手右脚  
一打仍作初進防賊勢右  
劍快左腰右迴進

雙劍譜  
初作持劍對賊勢右劍  
負於右肩左劍舉於額上  
正立旋作見賊出劍勢右  
手左脚退一步

雙劍譜  
初作持劍對賊勢右劍  
負於右肩左劍舉於額上  
正立旋作見賊出劍勢右  
手左脚退一步

雙劍譜  
初作持劍對賊勢右劍  
負於右肩左劍舉於額上  
正立旋作見賊出劍勢右  
手左脚退一步

仍作項莊起舞勢左劍右  
一洗作大門單

雙劍譜  
回身向前作驚鳥欲展勢  
右劍快左腰左劍快右腰  
一時右回仍作藏劍收光  
勢左劍快右腰右劍舉右  
足內退一步左右洗舉  
右足以左手左脚前一刺

雙劍譜  
左一迴後顧旋作五花旗  
身勢入原地作向後擊賊  
勢

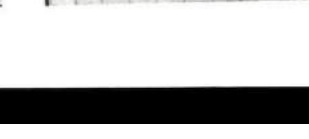
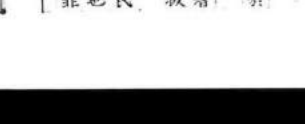
雙劍譜  
作持劍向賊勢左右洗前  
直仍作向古防賊勢又作  
向左防賊勢右迴作進前  
殺賊勢左劍快右腰以右  
手右脚前一擊

恒久便利之術也

馬上雙劍  
與步雙劍同節腰刀也  
茅元儀曰短刀與手刀  
靈鬼志曰河間王顯祖  
常乘一赤馬雙持二刀  
以爲短刀可用馬上蓋  
陳安於馬上能運七尺  
二刀此雖過人之勇而

雙劍譜  
初作持劍對賊勢右劍  
負於右肩左劍舉於額上  
正立旋作見賊出劍勢右  
手左脚退一步

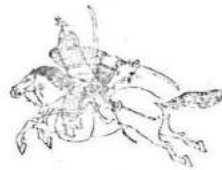
雙劍譜  
初作持劍對賊勢右劍  
負於右肩左劍舉於額上  
正立旋作見賊出劍勢右  
手左脚退一步



作雲長渡瀾水勢若劍左  
捷負左劍而後擊賊



仍作漢高還霸上勢若劍  
右捷負右劍而後擊賊



作孫策定江東勢若右手即  
將所執劍而左揮開右手  
前定左手後定



馬上雙劍譜  
初作項羽渡江勢若手  
執勝左手並執雙劍一豎  
一挾出馬



左顧防身右劍左標



仍為向前一擊



仍為向前一擊



作張飛繞斗勢若劍若斬  
防身右劍左揮防身



柄長四尺二寸八分闊五寸二分木質堅未末鐵鐔  
長四寸

武備志所繪偃月刀與禮器圖式所繪相同而  
推武備志所繪者注重禮器圖式所繪者關聯  
我國月刀譜如秋葉形式粗劣中國之制護屬威  
猛可等賊膽不必重其斤兩使中人不敢接而做  
中國之制可也  
兵仗記曰大刀曰破刀端可以凌披也新馬刀一名  
破刀長七尺刀長三尺柄長四尺下用鐵鐔馬步  
水陸咸可用也右形如扇尖者曰扇尖刀如鳳嘴者

月刀譜

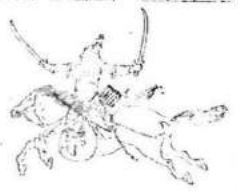


柄長六尺四寸刀長二尺八寸共重三斤十四兩  
歧刀注此刀係漢高祖所製也其形如月刀而  
禮器圖式曰王充論衡當與刀劍俱為比本朝  
雖當偃月刀通七尺刀長二尺四寸五分上豐而仰  
背為歧刀街以龍口高一寸五分鑿為鐵盤厚二分

右顧防身左劍右揮若三  
次以項羽渡江勢若若四  
馬則作漢高還霸上勢又  
作雲長渡瀾水勢無定數  
以項羽渡江勢準



作霹靂揮斧勢若劍左揮  
防身左劍右揮防身



仍作猛虎張爪勢若三翅  
退至原地



族作新月上天勢前進以  
右拳前一打跳一步後顧



月刀譜  
左手持柄右手右執  
刀正立初作龍躍在淵勢  
右拳前一打



曰鳳嘴刀如偃月者曰偃月刀頭扁者曰扁刀面方  
者曰方刀更有鉤刀手刀鋸刀持刀太平刀定唐刀  
朝天刀開天刀開陳刀對陳刀偏刀單刀各因其人  
所使家數擊之也  
茅元儀曰偃月刀以之操習示雄實不可施於陳



向前右一轉舉右足內探



作五關新將勢向右回擊掃左一擊向回擊掃左一擊



作金龍擺身勢舉刀左揮出



仍作勢馬敵翼勢向前



作月夜新將勢以右手左脚再叩



作蒼龍歸洞勢向後一擊轉身向前



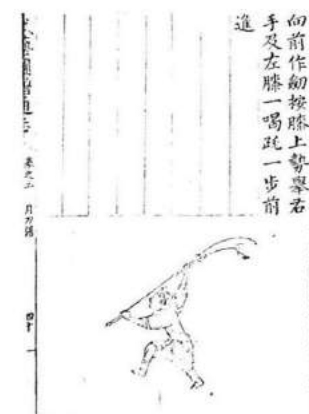
仍作龍光射牛斗勢左三叉退至原地



以向前舉賊勢前打



向前作劍按膝上勢舉右手及左膝一喝此一步前進



作介馬新將勢以右手右脚一刺旋作進前殺賊勢舉右足外探左右洗一擊舉右脚退一步仍作龍光射牛斗勢左二退退至原地



作雲龍走空翻身勢前進



仍向後舉刀為雷鳴當翼勢向前



作雙劍貫身勢舉



作藏劍收光勢右挑刀左拳前一打仍作向前殺賊勢前一打



作長蛇出海勢左一擊左手左脚一打退一步後顧仍作猛虎張爪勢右一理







又作鳥龍擺尾勢左揮尾



旋作中平勢右手右脚一  
刺又退一足中平一刺



扶刀潛  
點雙劍正立右手持柄左  
手左扶初作龍躍在迴勢  
一躍以左拳前打



此勢乃刀法之先導其以皮條綴刀鞘佩  
之於肩或執之於手乃隨後所用謂之大制  
倭漢三才圖會曰武備志所云先導大制俗曰野刀  
近世不用其柄長三四尺三才圖會所謂扇尖刀與  
此相似和名抄有長刀而無刀鞘者至平相國  
倭書時專藏扇尖刀之利常列左右

作雙龍歸洞勢右手右脚  
左退後一擊仍左退前一  
擊中平一刺



旋以右手右脚作半月  
勢又作龍光射牛斗勢左  
退三退還原地



仰作龍光射牛斗勢左退  
退一退中平一刺



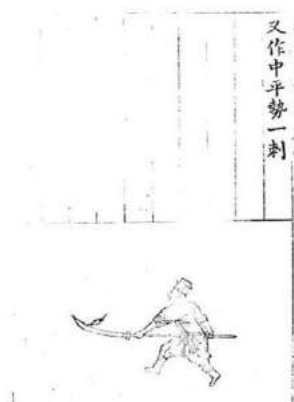
以右手右脚作五花纏身  
勢旋作中平勢一刺



仍作龍光射牛斗勢右退  
退一退



又作中平勢一刺



左右換執左手左脚作五  
花纏身勢仍作中平勢一  
刺又作月鳳展翅勢右揮  
尾作五花纏身勢



旋作月鳳展翅勢左揮尾  
右揮刀



左右換執右手右脚左退  
左一擊



仍作鳥雲平頂勢左手左  
脚舉劍向前

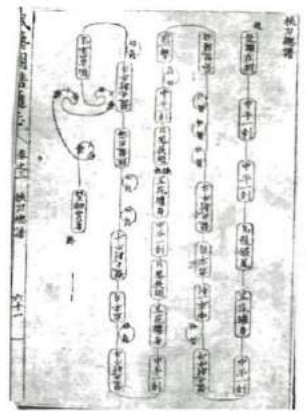


即作銀龍出海勢左手左  
脚并一刺又作龍光射牛  
斗勢右一退到原地



左手左脚作左半月勢又  
作龍光射牛斗勢右退二  
退





天工開物曰千戈名最古千與戈相連得名者蓋右手執短刀則左手執千俗謂剪牌是也  
步軍用八尺牛肋為排馬軍用朱漆排  
威增光曰腰刀長三尺二寸重一斤十兩柄長三十寸刀用純鋼柄要形要厚底宛轉牌下不為所礙反口鑄指頭粗長五寸重四兩首徑六分長七尺尾徑二三分粗木細竹皆可鐵鋒要重大柄前重後輕為得  
拾遺記危儀造千戈史記黃帝作千戈虞書千

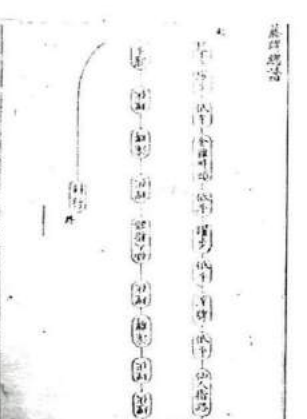
做牌式口老粗蘇... 劍法... 步法... 一、二、三、四、五、六、七、八、九、十



馬制東夷者先制其船制南蠻者先制其鐵牌則知必出於鑒法矣

武編卷之二十制其外桐油油之其中輕能隔矢刀人作... 劍法... 步法... 一、二、三、四、五、六、七、八、九、十

利手兩敵詩小成龍盾之合集傳盾手也蒙氏有... 劍法... 步法... 一、二、三、四、五、六、七、八、九、十







## KWON BUP

武藝圖譜通志卷之四目錄	拳法	棍棒	馬術	射法	劍術	槍術	刀術	弓箭	雜技
拳法	棍棒	馬術	射法	劍術	槍術	刀術	弓箭	雜技	
棍棒	馬術	射法	劍術	槍術	刀術	弓箭	雜技		
馬術	射法	劍術	槍術	刀術	弓箭	雜技			
射法	劍術	槍術	刀術	弓箭	雜技				
劍術	槍術	刀術	弓箭	雜技					
槍術	刀術	弓箭	雜技						
刀術	弓箭	雜技							
弓箭	雜技								
雜技									

## 武藝圖譜通志卷之四

## 拳法

**增**戚繼光曰拳法似無預于大戰之技然活動手足慣勤肢體為初學入藝之門

茅元儀曰知點畫而後可以教人法書苑曰王逸少書偏工字八畫也知據鞍而後可以教馳驟拳之謂也

武編曰拳有勢者所以為變化也橫邪側面起立走伏皆有牆戶可以守可以攻故謂之勢拳有定勢而用無定勢當其用也變無定勢而實不失勢

**案**詩小雅無拳無勇職為亂階注拳力也爾雅暴武藝圖譜通志卷之四 拳法

虎徒搏也馮河徒涉也左傳晉侯文公重耳也夢與楚子

搏即拳搏也又作卞漢書哀帝紀贊時覽卞射

武戲注手搏為卞角競也力為武戲甘延壽字君况漢北地人義成侯

傳試弁為期門漢書百官表期門掌執兵送從西都賦注武帝與北地良家子期諸殿門故曰期門以材力

愛幸注弁手搏也唐宋以來其術有二一為外家

一為內家外家則少林少林寺在登封縣少室山日知錄曰唐初寺僧十三人討王世充有功此少林

為盛內家則張松溪為正松

溪師孫十三老其法起于宋之張三峯三峯者武

當唐均州屬縣宋屬武昌軍月士陳舟之士即道士以單丁殺賊百餘遂以絕技

名世由三峯而後至明嘉靖時傳於四明山名在寧波府而



## 松溪爲最

寧波府志曰少林法主于搏人而跳踉奮躍或失之疎故往往爲人所棄松溪法主于禦敵非遇困厄不發發則所當必靡無隙可乘故內家之術尤善其搏人必以其穴有暈穴啞穴死穴相其穴而輕重擊之或死或暈或啞無毫髮爽其尤秘者有敬緊徑勤切五字訣非入室弟子不以相授蓋此五字不以爲用而所以神其用猶兵家之仁信智勇嚴云

內家拳法曰自外家至少林其術精矣張三峯既精於少林復從而翻之是名內家得其一二者已足勝武藝圖譜通志

卷之四 拳法

二

少林王征南先生從學於單忠南而獨得其全余稟糧學焉而其要則在乎鍊鍊既成熟不必顧盼擬合信手而應縱橫前後悉逢冒紫其鍊法有鍊手者三十五鍊步者十八而總攝於六路與十段錦凡歌訣盈十數者總名十段之中各有歌訣其六路曰佑神通臂最爲高斗門滾鎖轉英豪仙人立起朝天勢撒出抱月不相饒揚鞭左右人難及俗殺字鉅衝擄據兩翅搖其十段錦曰立起坐山虎勢迴身急步三追架起雙刀鉞步滾斫進退三迴分身十字急三追架刀斫歸營寨結也拳也碾步勢如初滾斫退歸原路入步蹈隨前進滾斫歸

初飛步金雞獨立緊攀弓坐馬四平兩顧顧其詞皆

隱略難記余因各爲詮具說事理也釋詮六路口斗門左膊

音藉垂下拳衝上當前右手平屈向外兩拳相對爲斗

門以右足踝前斜靠左足踝後名連枝步右手以雙

指從左拳鉤進復鉤出名亂抽麻右足亦隨右手向

左足前鉤進復鉤出作小踮步還連枝通臂長拳也

右手先陰出長拳左手伏乳左手從右拳下亦出長

拳右手伏乳共四長拳足連枝隨長拳微搖擲也擲左

右凡長拳要對直手背向內向外者卽病法中戳拳

仙人朝天勢將左手長拳往右耳後向左前斫下伏

武藝圖譜通志

卷之四 拳法

三

乳左足搓左右手往左耳後向右前斫下鉤起閣左

拳背拗於巧切手拉也右拳正當鼻前似朝天勢右足跟劃進

當前橫向外靠左足尖如丁字樣是爲仙人步凡步

俱蹲矧直立者病法所禁抱月右足向右至後大撒

步左足隨轉右作坐馬步兩拳平陰相對爲抱月復

搓前手還斗門足還連枝仍四長拳鉞左右拳緊又

當曾陽面右外左內兩肘音爭足夾脇揚鞭足搓轉向

後右足在前左足在後右足卽前進追步右手陽發

陰膊直肘平屈橫前如角尺樣左手扯本作擡後伏脅

一鉞轉面左手亦陽發陰左足進同上煞鉞左手平



陰屈橫右手向後挽音挽至左掌右足隨右手齊進至左足後衝擄右手向後翻身直斫右足隨轉向後左足揭起左拳衝下著左膝上為釣馬步此專破少林樓音樓曳也牽也地挖音軒金磚等法者右手擄左肘左手即從

右手內豎起左足上前逼步右足隨進後仍還連枝兩手仍還斗門兩足搖擺兩足搓右作坐馬步兩拳平陰著胸先將右手掠開平直如翅復收至胸左手亦然詮十段錦曰坐山虎勢起斗門連枝足搓向右作坐馬兩拳平陰著胸急步三追右手撒開轉身左手出長拳同六路但六路用連枝步至搓轉方右足

武藝圖譜通志

卷之四 拳法

四

在前仍為連枝步而此用進退斂步循環三進雙刀斂步左膊垂下拳直豎當前右手平屈向外又左手內兩足緊斂步滾斫進退三迴將前手抹下後手斫進如是者三進三退凡斫法上圓中直下仍圓如錢斧樣分身十字兩手仍著胸以左手撒開左足隨左手出右手出長拳循環三拳右手仍著胸以右手撒開左足轉面左手出長拳亦循環三拳架刀斫歸營寨右手復以左手內斫法同前滾斫法但轉面只三斫用右手轉身紐拳碾步拳下垂左手略出右手下出上進俱陰面左足隨左手右足垂右手搓挪不轉

面兩紐滾斫退歸原路左手翻身三斫退步蹈隨前進左手平著胸略撒開平直右手覆拳挽上至左手腕中止左足隨左手入斂步翻身右手亦平著胸同上滾斫歸初飛步右手斫後右足搓挪金雞立緊攀弓右手復斫右足搓轉左拳自上挿下左足釣馬進半步右足隨還連枝即六路拳衝釣馬步坐馬四平兩顧即六路兩翅搖擺還斗門轉坐馬搖擺六路與十段錦多相同處大約六路鍊骨使之能緊十段錦緊後又使之放開

武藝圖譜通志

卷之四 拳法

五

案中國之二十四槍三十二拳隨機百變雖或有數勢之相連未必勢勢相承聯絡不斷如易之有序卦故茅氏論朝鮮劍勢亦分洗法刺法擊法而已我國銳刀既載茅說乃復習以俗譜即以拳法言之戚譜必兩兩相對如甲作撥馬乙作拗單鞭甲作七星乙作騎龍之類皆攻守自然之勢而今法則初作某勢再作某勢從頭至尾湊成一通已失本意又况甲乙同作一勢如影隨形其相搏也不過雁翅丘劉數勢而終之兩相變數春切雙生子負相撲而起此殆近戲第其行之既久仍舊譜焉識者當自知之其十勢逸於今本故增入並錄其訣



拳法譜

原兩人各以左右手夾腰  
雙立初作撥馬勢右手打  
開左肩旋作拗鸞肘勢左  
手打開右肩

武藝圖譜通志

卷之四 拳法譜

六

進前作懸脚虛餌勢右足  
蹴右手左足蹴左手右足  
蹴右手即作順鸞肘勢左  
一迴左手一打右足



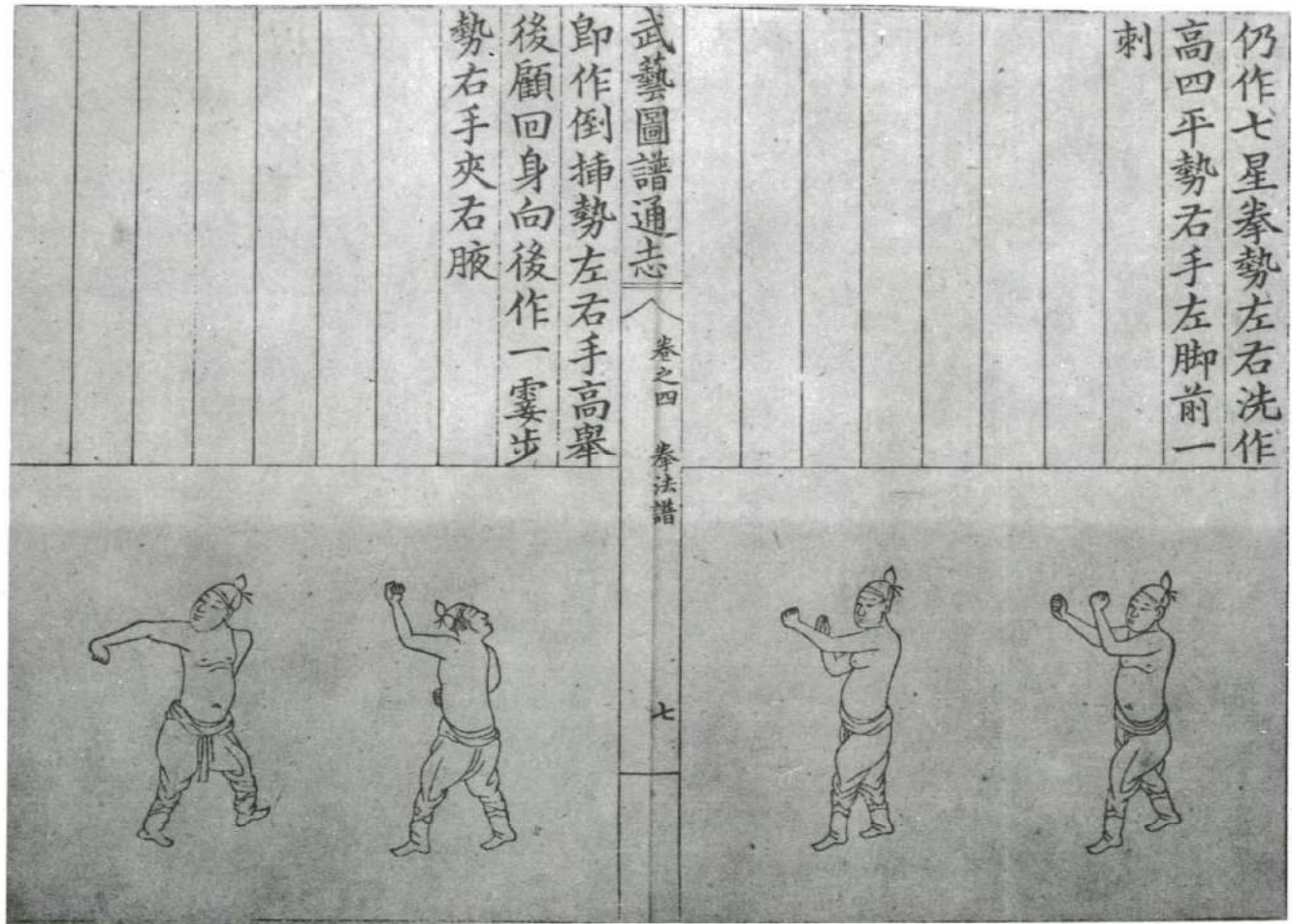
仍作七星拳勢左右洗作  
高四平勢右手左脚前一  
刺

武藝圖譜通志

卷之四 拳法譜

七

即作倒插勢左右手高舉  
後顧回身向後作一霎步  
勢右手夾右腋



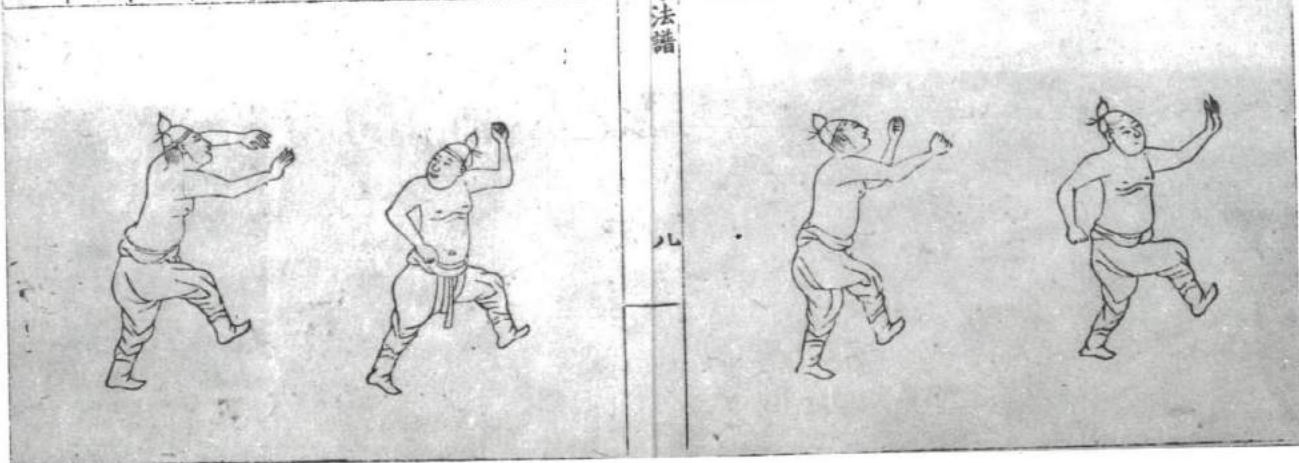


仍作拗單鞭勢跳一步右手打右臀仍作伏虎勢進坐右迴起立又作懸脚虛餌勢

武藝圖譜通志

卷之四 拳法譜

仍作下插勢左一迴右手左足一打即作當頭砲勢左手防前右手遮額

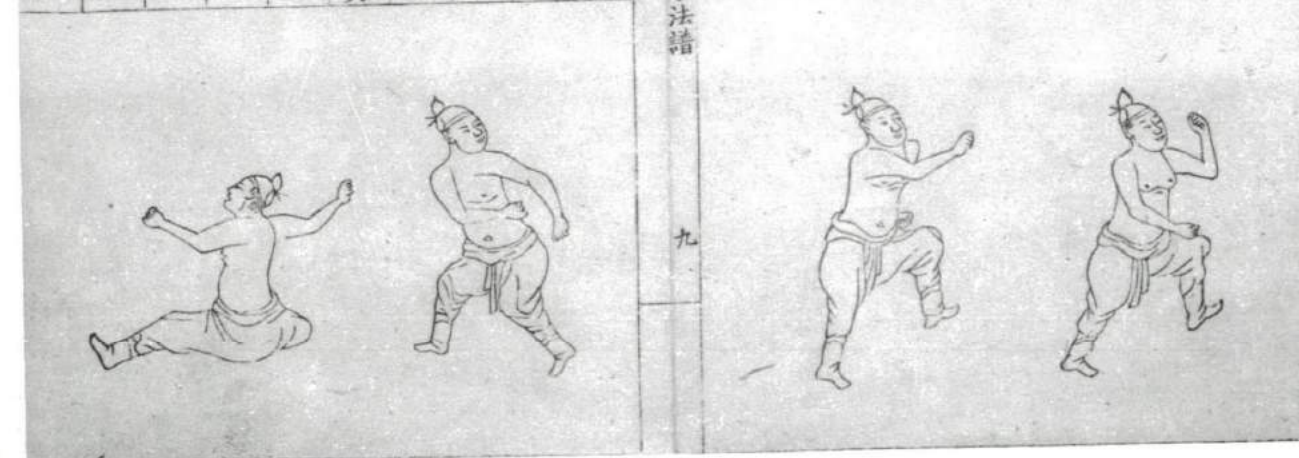


仍作旗鼓勢左右洗又作中四平勢右手左脚後一刺仍作倒插勢前顧

武藝圖譜通志

卷之四 拳法譜

迴身作倒騎龍勢左右手開張作拗單鞭勢進前仍作埋伏勢一字進坐起立作懸脚虛餌勢仍作下插勢當頭砲勢又作旗鼓勢高四平勢倒插勢即作一霎步勢拗單鞭勢





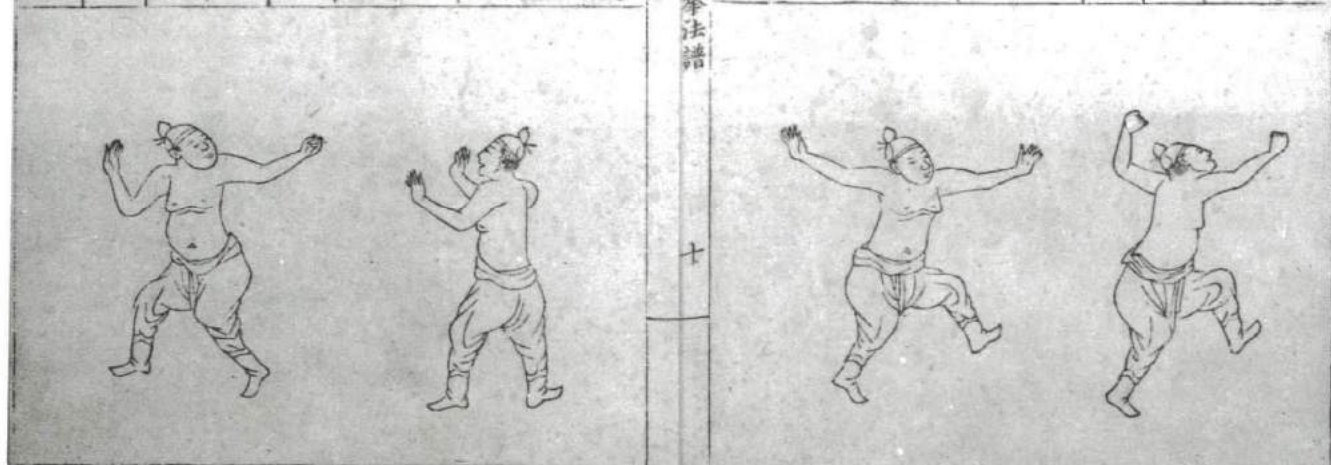
卽作五花纏身勢右手右  
脚右廻

武藝圖譜通志

卷之四 拳法譜

十

兩人對立作雁翅側身勢  
跨虎勢兩手開闔左右相  
尋



甲作懸脚虛餌勢左踢右  
踢驅逐前進乙作止劉勢  
左右手遮退作雁翅側身  
勢跨虎勢相廻立乙卽作  
懸脚虛餌勢進甲又作丘  
劉勢退兩人卽作雁翅側  
身勢跨虎勢相廻立

武藝圖譜通志

卷之四 拳法譜

十一

甲進作伏虎勢乙作擒拿  
勢跳越旋作伏虎勢甲亦  
作擒拿勢跳越



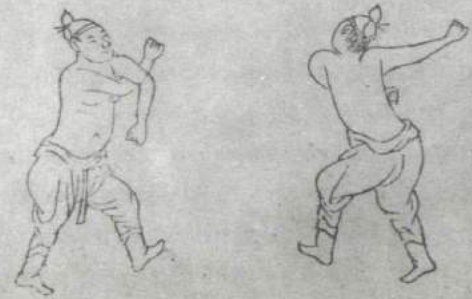
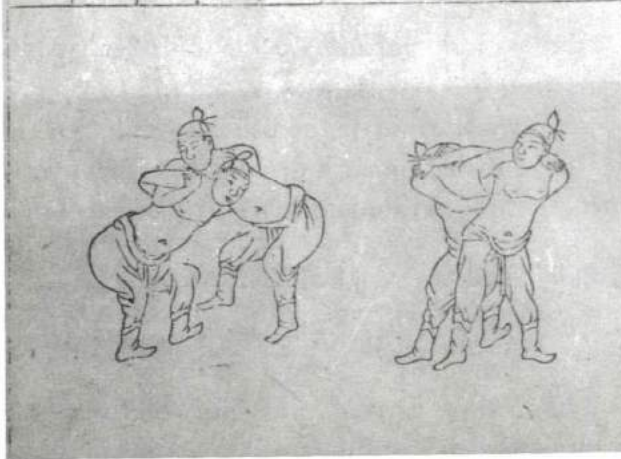


兩人卽作拋架勢左右手  
打右足背又作拈肘勢

武藝圖譜通志

卷之四 拳法譜

甲以右手攪乙左肩乙以  
右手從甲右腋下絞過甲  
項攪甲左肩各以背後勾  
左手甲負乙橫舉倒擲之  
乙作紡車旋霎然下地立  
乙又負甲如前法畢



十二

增懶扎衣出門架子變下  
勢霎步單鞭對敵若無膽  
向先空自眼明手便○金  
雞獨立顛起裝腿橫拳相  
兼搶背卧牛雙倒遭著叫  
苦連天

武藝圖譜通志

卷之四 拳法譜

井欄四平直進剪腰踢鄰  
當頭滾穿劈靠抹一鉤鐵  
樣將軍也走○鬼蹴脚搶  
人先著補前掃轉上紅拳  
背弓顛披揭起穿心肘靠  
妙難傳



十三





## Explanation of the Book of Kwon Bup

*(A section of the foregoing Moo Yei Do Bo Tong Ji)*

Further information was added to the original edition of Moo Yei Do Bo (Martial Arts Diagram) to include Kwon Bup.

• (原) 戚繼光曰拳法似無預于大戰之技然活動手足慣勤肢體爲初學入藝之門

According to Sook Kye Kwang, Kwon Bup was not useful as a martial art in battle. However, the basic use of the martial art is to practice freely with both legs and hands in order to utilize the body with coordination.

• (原) 茅之儀曰知點畫而後可以教八法 (書苑曰王逸少書偏工書永以其八法之勢能 通一切字永字八畫也) 知據鞍而後可以教馳驟拳之謂也

After mastering the basics, point and stroke, Mozi Ui states that it is possible to learn eight different ways to write. Seowan states that Ongilso mastered eight different ways to write after learning to write the Chinese character Young (永) because the word Young has eight strokes and any word can be written with those basic strokes. Similarly, Kwon Bup can be compared to learning to ride a horse. One must first learn to saddle the horse.

### Remarks:

According to Mozi Ui, it is best to practice the writing method of the Chinese character Young, because one who can write Young can also write other characters. The reason being that the character Young is a simple word but has many strokes. Included in this word are periods, side writing strokes, up and down strokes, strokes going left and right, as well as intervals between strokes. Similarly, learning the basic movements of Kwon Bup allows you to master the more advanced techniques.

• (原) 武編曰 拳有勢者 所以爲變化也 橫邪側面起立走伏皆有牆戶可以守可以攻故謂之勢拳有定勢而用無定勢當其用也變無定勢而實不失勢

Moo Pyun said that one who is an expert in Kwon Bup understands and utilizes the theory of change in the art. For example: the changes from defense to offense, plus to minus, and empty to full. He makes use of various strategies to deceive his enemy such as running, straight stances and keeping his body low.

An analogy to this would be a house that has walls and gates high enough to protect it from the invasion of enemies, but low enough to allow one to go out and attack as well.

There are Jungse (patterns of stances) in Kwon Bup. One who does not know the Jungse, even if he is an expert of Kwon Bup, can still utilize Kwon Bup for its basic purpose.

※ 注: 勢—사도술법의 방법

※ 注: 定勢—사도에서 定해진 術의 方法 즉, 현재의 기초법, 원형, 三手式 대련법, 일수식 대련법 등을 말한다.

Translation:

Se: The tactical methods of Soo Bahk Do.

Jungse: There are patterned methods in the art of Soo Bahk Do such as present fundamental movements, original patterns, three-step fighting, one-step fighting, et cetera.

### Author's Remarks:

To my astonishment, people practiced Kwon Bup according to the tactical methods of Soo Bahk Do. It is difficult to clearly understand these ideas unless one has had extensive experiences in training.

Ahn, (the writer of the Moo Yei Do Bo Tong Ji) studied old (Won) techniques and



added new (Jeung) techniques after he studied and found the theory and practical use.

- (原) 詩小雅無勇職爲亂階注拳力也

So Ah said that Sijum means, "He who does not have strength does not have courage."

Remarks of 職僞亂階

Practicing Soo Bahk Do helps to develop strength.

- (原) 爾雅暴虎徒搏也

Mia struck and captured a tiger with his bare hands.

- (原) 馮河徒涉也

Mr. Phong crossed a river without a ship or bridge.

- (原) 左搏晉侯(文公重耳也) 夢與楚子(成碩王也)搏 ○拳搏也

Remarks:

When we read about Joa Bahk, we will learn about Kong of the Jin country. He had a dream, which was the same dream as Kung Sung Suk of the Cho country, that mentioned Bahk. Bahk means Kwon Bup.

- (原) 又作下漢書哀帝紀贊時觀下射武戲注手搏爲下角(競也) 力爲武戲甘延壽(字君況漢北地人 義成侯)傳誠辨爲期門(漢書百官表期門掌執兵送從面都賊注武帝與北地良家子期門諸殿門故曰期門) 以材刀愛幸注辨手搏也

It was also called Byun. According to historical records of the Han country, the 10th king, Aeje, used to observe Byun and Sah (archery) while inspecting troops. Byun was written as Soo Bahk and Kahk Ryuk as Moo Hee.

The northern monarch of the Han country, Kam Yun Soo (alias Kunhang) said that skillful Byun was exhibited at Ki Moon. Therefore, the king observed and enjoyed the talent and techniques. According to the explanation, Byun is Soo Bahk.

(Chinese words — page 92)

- (原) 唐宋以來 其術二 一爲 外家一爲內家 外家則小林(小林寺 左登封縣少室山日知錄曰唐初寺僧十三人) 討王世充有功吳小林兵所起嘉靖中小林僧 月空受都督萬表檄禦倭松江戰死)爲盛

Explanation of Si Byun: Giving test of Byun. The test of Soo Bahk is a warriors examination.

Explanation of Ki Moon: According to the history of the Han country, all of the ministers and generals were called to Ki Moon and ordered by the 5th king of Han, King Mooje, to conquer the thieves in the Western area. Since that time, they were called Ki Moon.

During the Tang and Song Dynasties, there were two different kinds of styles. One was the Oi Ka, the other, the Nai Ka. Oi Ka was spread at So Rim (a Shaolin Buddhist temple).

The So Rim temple is located at Mt. Sosil in the Joa Deung Bong country. It is written in the Il Ji Rok that in the beginning of the Tang Dynasty, 13 monks helped conquer King Se Choong. This was the beginning of the So Rim Temple soldiers. Ka Chong, a monk of the So Rim Temple, was recommended as a commander. He defeated and killed numerous Japanese soldiers at the Song River.

- (原) 家則張松溪爲正 松溪師孫 十三老 其法起子宋之張三峰 三峰者武當(唐均州屬縣宋屬武當軍) 丹士(煉丹之士即道士) 以單丁殺賊百 鮮遂以絕技各世由三峰而後至明嘉靖傳四剛(山名 左寧波府)而松溪爲最

Beyond a reasonable doubt, Chang Song Kye was the founder of Nai Ka.

Chang Sam Bong of the Song Dynasty started the advanced techniques which were learned by 13 students of Song Kye. Chang Sam Bong was a martial arts expert at Moo Dang. He became very famous after he single-handedly killed hundreds of enemy soldiers.

After Ka Chong spread these martial arts techniques to the Samyung area during the Myung Dynasty, Song Kye became famous, along with Sam Bong.

- ※ 注: 武當—당나라 시대에 均州屬縣의 武當軍이다.
- ※ 注: 丹士—煉丹之士 즉, 도사(道士)를 말한다.
- ※ 註: 四剛—剛은 明字와 동일한 것의 지명으로 즉, 山名이나 左寧波府인지라.

- 寧波府志曰小林傳主干搏人而耗良奮躍或失之疎故往往爲人所桀



Moo Dang: Moo Dang Army of the Kyung Joo Country during the Tang Dynasty.

Dan Sa: Ryun Dan Ji Sa means a Taoist.

Sa Myung: Name of a local mountain.

According to the Young Pa Country diary, So Rim techniques used excessive movement and uncontrolled speed which lead to lack of balance and exhaustion. This is often to the enemies' advantage.

• (原) 松溪法・主于禦敵非段困厄不發發則所當必靡隙可乘

The method of Song Kye was mainly defensive. But it is beneficial to a person when his enemy is in a difficult situation. The technique should not be used unless the enemy is at a disadvantage. These techniques need be used only once to destroy the enemy.

• (原) 故內家之術尤善

Therefore the techniques of Nai Ka are much better.

• (原) 其搏人必以其穴有量穴啞穴穴相其穴而輕擊之或死暈或啞無毫髮爽

Depending on how they strike, Soo Bahk Do practitioners can attack vital points which can cause dizziness, deafness and death. (These vital points will be described in the second book of Tang Soo Do.)

• (原) 共左秘者 有敬緊徑動切 五字訣非入室弟子不以相授蓋此五字不以爲用而所以神其用猶兵家亡仁信智勇嚴

There are five secret principles: Respect (Kyung), Economy (Kyung), Diligence (Keun), Speed (Kin), and Cutting (Jul). Only the most loyal students were taught the techniques.

The five principles are not the physical techniques, but the mental aspect of the martial arts. Principles such as tactics, patience, faith, intelligence, courage and strictness bring honor to the purpose of the martial arts.

Techniques and further commentary will be made regarding Kyung, Kin, Kyung, Keun and Jul, and In (仁), Sin (信), Ji (智), Yong

(勇), Ohm (嚴), in the next book.

• (原) 內家拳法曰 自外家至 小林其術 精矣張三峰既情於小林復從而翻之是名內家得其一二者已足勝

After Chang Sam Bong mastered So Rim Bup, he founded the Nai Ka system. If one can master a few Nai Ka techniques he will be victorious over the So Rim practitioner.

It is stated earlier in this text that Nai Ka is more effective than Oi Ka. The author translated these statements from the original text without any alterations. However, he does not necessarily agree with the assertion that Nai Ka can be the conqueror of So Rim after obtaining a few techniques. For practical purposes, we should not neglect the So Rim techniques.

• (原) 王征南先生從學於單思南而獨得其全余裏糧學焉而

Instructor Wang Jung Nam followed and learned all of his techniques from Dan Sa Nam.

• (原) 其要則左手鍊

We only want to practice.

• (原) 鍊既成熟不必顧匪擬合信手而應繼橫前後悉逢骨緊其鍊法有鍊手者三十五鍊步者十八而總攝於六路與十段錦(凡歌訣盈十數者總各十段錦)之中各有歌訣

Remarks: If one masters the advanced techniques, he will be able to utilize the art; even though, on the basis of fundamental methods he may not utilize the techniques.

Thirty-five hand techniques and eighteen foot techniques are described in the Yuk Ro, Sip Dan Keum.

※ 註: 十段錦... (凡歌訣盈十數者總各十段錦)

Remarks: Ten digital numbers were described in the phrase of an ancient poem. They are called Sip Dan Keum.

(原) 右神通臂最爲高 斗門深銷轉英豪  
仙人立起朝天勢 撒出抱月不相饒  
揚鞭左右人難及 煞鍾衝擊兩翅搖

(原) 立起坐山虎勢 煞身急步三追  
架起雙刀飲步 滾斫進退三迴  
分身十字急三進 紐拳○步勢如初



架刀退歸營寨 滾砍退歸原路  
入步陷在前進 滾砍歸初飛步  
金鷄獨立緊攀弓 坐馬四平兩顧顧

Remarks: This explanation is unnecessary because the above is the origin of the movement patterns and more research is required.

漢文解 通臂長拳也 右手先陰出長拳 左手伏乳 左手從右手下亦出長拳 右手伏乳 共四長拳 足連技 髓長拳微挪左右 凡長拳要對直 手背向內 向外者郎病中裁法拳 斗門左膊下 拳拳相對為斗門 右足踝前斜 靠左拳後 名連技步 右手以雙指從左拳鉤進復鉤出 各亂抽麻 右足亦隨右手向左足前釣進復釣出 作小踏步 還連技 仙入朝天勢 將左手長拳從左耳後 向左前砍下伏乳 左足搓左 右手從左耳後向右前砍下鉤起 攔左拳背 拗右拳正當鼻前 似朝天勢 右足距劃進當前 橫向外靠 左足尖如丁字樣 是為仙人步 凡步要蹲矮直立者病法所忌 抱月 右足向右至後飲步 左足隨轉右 作左馬步 兩拳平陰相對為抱月 復搓前手 還斗門 足連技 仍四長拳 飲左右拳 緊搓當胸陽面 右外左內兩肘來兩脅 揚鞭 左足搓左轉向後左足左前 右足右後 右足郎前進追步 右手揚發陰搏 直時平曲橫直如角尺樣 左手扯後伏脅一 飲轉面 左手亦揚發陰搏 左足進同上煞鍾 左手平陰 曲橫右手 何後兜至左掌 右足隨右手齊進 至左足後

衝擠 右手曲右後翻身直砍 右足隨轉向後 左足揭起 右拳衝下着左膝上 為釣馬步 此專破小林樓地控金磚亡法也 右手擄左錚 左手從右手內豎起 左足何前逼步 右足隨進後仍還連技 兩手仍還斗門兩翅搖 即隨用兩手搖擺 兩足搓右作坐馬步 兩拳平飲着胸 先將右手掠開 平直如翅復收至胸 左手亦然

Remarks: This explanation is slightly different from the Moo Yei Do Bo Tong Ji. This is unavoidable because each movement is difficult to define.

According to the above description, the Yuk Ro Jun Kyul is explained by Hwang Bock Ka. Chinese characters are used to explain and express the ways of the Moo Yei Do Bo Tong Ji.

• (原) 詮十段錦曰

The Sip Dan Keum is explained as follows:

漢文解 坐山虎起斗門 連技足搓向右 作坐馬 兩拳平陰着胸 急步三追 右手撒開轉身 左手出長拳 同六路 但六路用連技步 而比則用進退飲步 循環三進雙刀飲步 左膊

垂下 拳直豎前 右手平曲向外 搓左足內兩足緊飲步

滾砍進退三廻 將前手抹下 後手斫進 如是者三進三退 凡斫法上圓 中直 下圓 如銀斧樣 分身十字 兩手仍着胸 以左手撒開 左足隨左手出右手出 長拳循環三拳 右手仍着胸 以右手撒開 左足轉面 左手出張拳 亦循環三拳 架刀斫歸營寨 右手復叉 左手內斫 法同前滾斫法 但轉面三斫 用右手轉身 紐拳碾步 拳下垂 左手略出 右手下出上進 俱陰面 左足隨左手 右足隨右手搓擲不轉面兩紐 滾斫退歸原路 左手翻身 三斫退步 踏隨前進 左手平着胸 略撒開平直 右手覆拳 兜上 至左腕中止 左足隨左手 入飲步翻身 右手亦平着胸同上 滾斫歸初飛步 右手斫後 右足搓擲 金鷄獨立緊攀弓 右手復斫 左足搓轉 左拳自上至下 左足釣馬進半步 右足隨還連技(即六路拳衝釣馬步) 坐馬四平兩顧 即六路兩翅搖擺 還斗門 轉坐馬搖擺 六路與十段錦 多相同處 大約六路練骨 使之能緊 十段錦後又使之枚開

It is explained in Chinese because that is the way it was described in the Moo Yei Do Bo Tong Ji. The above explanation of Sip Dan Keum is perhaps explained by instructor Wang Jung Nam.

(案) 中國之二十四槍 三十二拳隨機百變雖或有數勢之相連未必勢勢相承聯絡不斷如易之有序卦故茅氏論朝鮮劍勢亦分洗法刺法擊法而已

Chinese 24 spear techniques and 32 hand techniques are utilized depending on the situation and the techniques if they are performed without ceasing.

Mr. Mo stated that it is classified that in Korea the methods of sword utilized are: Cleaning way, Sticking way and Striking way.

(原) 我口銃刀既載茅說乃復習 以俗譜即以拳法言之 威譜必兩兩相對如甲作探馬乙作拗單鞍甲作七星乙作騎龍之類皆攻守自然之勢而令法則初作某勢再作某勢從頭至尾凌一通己失本意又況甲乙同作一勢如影隨形其相搏也

Our sword training method is stated by Mr. Mo to help you practice. According to the Sook Kye's book of Kwon Bup, two People face each other with different steps. One takes the defense the other takes the offense. Watching them practice, it looks like one is the shadow of the other.







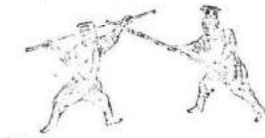




仍作大當勢左外再扣



即一跪換立甲先作月夜  
斬蟬勢右手舉鞭再扣已  
作斧頭草頭勢以概高舉



作扁身中擲勢為以鞭概  
上剪一次



仍作需需勢甲右手  
舉鞭跳出身向後乙右  
手舉鞭跳出身



又作左外大當勢左外一  
打甲右一迴以鞭作下接  
勢一打乙以概相接仍作  
左內大當勢又作右內大  
當勢又作大當勢鞭右外  
一打根左內一打又作左  
內大當勢又作左外大當  
勢



又作左內大當勢左內一  
打



又作大當勢鞭右外一打  
根左內一打

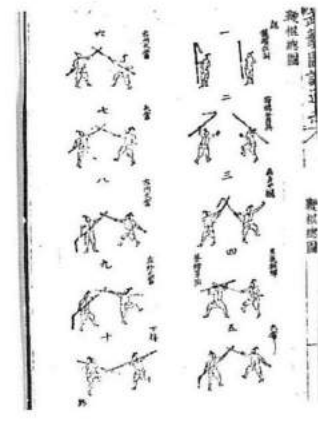


又作右內大當勢右內一  
打



馬上鞭棍

今制鞭長六尺五寸子鞭一尺六寸帶竹葉皮施  
筋或朱或漆  
茅元儀曰鐵鏈夾林木出西戎馬上用之以敵漢之  
步兵其狀如農家打麥之枷以鐵飾之利於自上擊  
下故漢兵善用者巧於成人



禮器圖式所載者六鐙相連武備志所載者扣四  
鉞鐵鎖扣連如扣如之長減其扣三分之二今  
所用者連鐙促短無全力常開兩子之難兼振擊  
敵于高陽大路一擊而無不敗扣如扣如扣如扣如  
連鐙促短以其柄前放也當正其制使其柄圓而  
大勾連六鐙扣用四鉞鐵葉加乳釘則集最長而  
為擊器之最也

甲右一迴以鞭作下接勢  
一打乙以概相接又作左  
內大當勢又作右內大當  
勢又作大當勢鞭右外一  
打根左內一打又作左內  
大當勢又作左外大當勢  
甲右一迴以鞭作下接勢  
一打乙以概相接畢



作者龍騰躍勢兩手高舉  
過額



馬上鞭棍  
初作需需勢甲右手  
舉鞭右手執棍高舉出馬

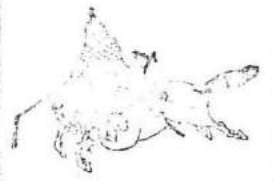


禮器圖式所載者六鐙相連武備志所載者扣四  
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大勾連六鐙扣用四鉞鐵葉加乳釘則集最長而  
為擊器之最也

南輿錄記曰秋青人官常使西河征蠻習高竿竿皮  
葉箭關略鞭騎二千出賊後錄牌為馬軍所安皆不  
能駐馬上鐵連扣擊之連皆披靡  
續大典曰鞭騎出馬後以右手執鞭向後舉又以兩  
手向前舉因向左右各一揮每一擊後鞭左右一揮  
六臂相距各二十八步左右相距自馬路三步  
今馬上連扣林較步連扣林較其相連處步  
則一鐙馬則三鐙俱林皆及扣兩端鉗以鐵葉惟  
馬上連扣林較下端鐵葉通釘鐵乳葉為最也



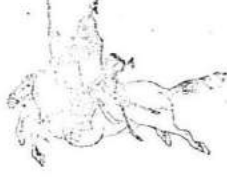
作雲龍揮斧勢向左一擊



作山崩星勢向左一擊



作白虎魚勢兩手高舉過頭



作春江搖雲勢左顧一揮防身



擊起

經國大典曰杖長九寸廣三寸柄長三尺五寸... 龍飛御天歌注曰高麗時每於端午節演武官奉...

仍為右顧防身半



仍為左顧防身



作飛雲繞斗勢向右一擊



法分為二途... 杖擊之者也... 口之為同而不知其文之實相通故諸說...

蹴鞠初學記曰鞠即球字今蹴鞠曰蹴鞠古用毛... 蹴鞠之今用皮以脫其氣...

祖脫右蹴鞠身而下足不至地擊而中之即還騰... 擊而出門時人謂之橫防果因騰躍以為前古無聞...

殿前左右各二百步許當路中立絲門路兩邊以五... 色錦段結婦女之幕飾以名畫彩毯...

擊球譜



升木使之升降者又龍飛御天歌注太祖大... 王常作木球大如梨令人於五六十步外仰擲之...

今制球有二一口木球未漆即上所稱同以三... 寸者而一口毛球以皮裏相若大如西瓜如所...

其雙極及橫木流蘇... 存其對耳蓋蹴鞠諸絲門圖與樂學軌範蹴鞠門...



以杖之外而推引球而擲之謂之持彼亦謂挑鈴仍用比耳左旋又剗胸再防尾還至擲球處更引球謂之轉鈴如是者三回乃馳擊行球



馳至散挂處以杖之內面  
斜引挂使高起謂之排至



側身仰卧以杖擬諸馬尾  
謂之防尾



以杖當馬之胸謂之割胸



自出馬標至平往營人  
步自置往標至其門  
步往門內相和入步



或比耳之時未及垂揚手  
絲已出門則於絲門之內  
虛垂揚手又於絲門之外  
亦虛垂揚手或絲到於絲  
門之前欲止則要擊而馳  
出絲門亦不妨



比耳之後舉手縱擊手高  
抗而下垂揚揚謂之垂揚  
手垂揚手無定數以肘出  
門爲度柳絲之後作虛垂  
揚手又作防尾又斜引絲  
以垂揚手向紅門垂揚之  
直入仍逐絲手出紅門垂  
揚絲三回一引絲還入紅  
門過都廳幕時鳴鼓仍由  
比耳脫回出馬原地並



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馬上才譜  
初出馬手持三穴銃走  
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所困斃刀立馬上大因集皆迎刀而斷極甚留

內禁衛趙雄勇最能馬上立馳殿殿卽令第一勢也卽王然字子然當官爲人端平觀騎射擊持待禮詩曰紛紜來逢久字久迹馬上時有藏馬腹卽令第五勢所謂證裏藏身而其第六勢縱卧有似乎擊桂之防尾益古之馳馬試藝通謂之戲馬故晉書桓玄字敬居字敬居於殷仲堪陳郡謝安府第廳事前戲馬以稍擬仲堪隙者沈光字敬居傳光號曰疾者捷善戲馬爲天下之最號曰飛仙又彭城齊王字敬居有項王戲馬臺卽今之馬伎雜謂之戲馬可也

馬上才

第一勢走馬上或及三穴鏡第二勢左右  
馬偏輪左右七步第三勢馬上倒立第四勢橫臥  
上伴死第五步左右縱身縱身橫臥第六勢  
縱卧枕馬尾或分左右藏身左右起馬尾九步以上

郭中記石虎夜使兒背網羅之形走馬或人  
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騎騎者一人騎而持轡前行後隨之各乘馬

陡回馬翻身橫卧佯死



作石鏃裏藏身手掬沙土  
亂擲跟挂倒曳而行



又左超馬或三或四無定數



卽倒立植頂馬頭之左

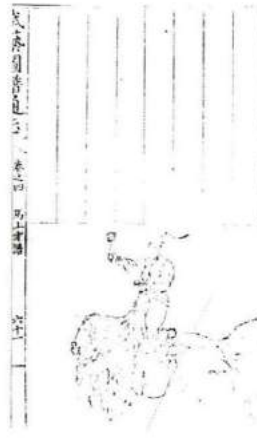


步藝冠服圖說

猱凡步軍習長槍竹長槍旗槍銳鉞狼筈雙手刀鉞  
刀提督劔本國劔雙劔月刀挾刀藤牌棍棒鞭棍者  
具戰巾蟒繡衣或青紅黃斑襖衣青紅黃袴襪惟習  
倭劔衣戰衣法者著隨戰時頭解巾條束髻根如  
屨輪葫蘆頂衣袴襪同



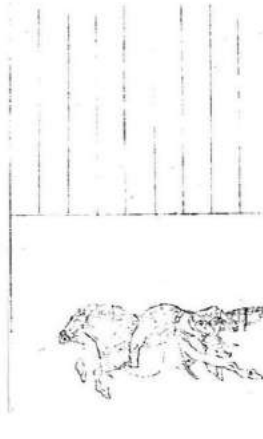
或用雙馬連絆而馳諸勢並全



又作左鐙裏藏身



再夾鞍反背枕馬尾畢



考異表

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馬上才冠服圖說

凡馬上才著戰笠或著盔衣紅黃號衣紅黃袴不著韜韜與紅黃物也



馬藝冠服圖說

增凡馬軍習騎槍雙劍月刀鞭棍者具盔甲

五  
十  
接心  
漢版  
甲



擊冠服圖說

**增**凡擊球者具髮莖插翠羽虎鬚衣紅貼裏裹肚束  
廣組帶臂著射鞬音鈎結也



提督劍  
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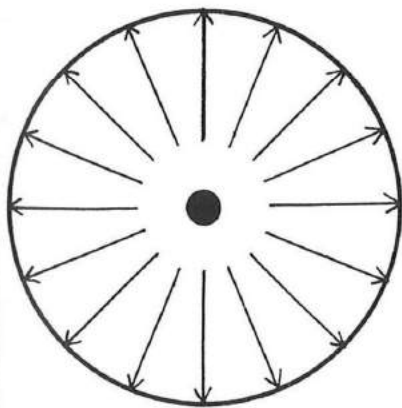
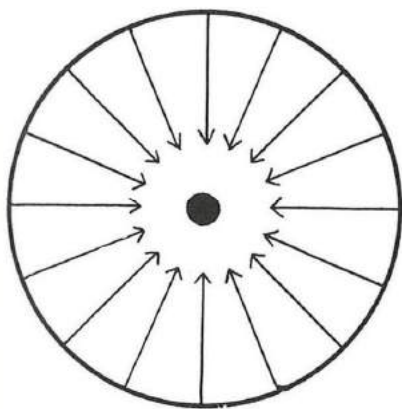


**UNIT THREE**

**SCIENTIFIC ANALYSIS**

**OF**

**THE DEVELOPMENT OF POWER**



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# Chapter I

## INTRODUCTION

It might be said that the art of Sado (martial arts in general) has thus far relied almost entirely on obsolete idioms of the past. The author believes that the future Sado should deal with a scientific interpretation of the art combined with its traditionally developed conceptions. In this chapter, all explanations are based on the theories of physics. Special emphasis is put on dynamic analysis of various actions. This is due to the fact that force is one of the basic important

factors in Sado. Without this, any attempt to give a scientific explanation of Sado would be impossible. Physical quantities such as velocity (speed, time) mass (weight of body), and distance are also treated as important factors in the analysis of actions. For example, when we twist our waist or do a certain action of Sado, the momentum is physically determined by the mass (weight of body) and the speed (velocity) of the action.

### Article I. Force and Newton's 2nd Law

According to Newton's 2nd law, force is defined as mass times acceleration, which is illustrated by the formula:  $F = ma$ . Now let us concentrate our attention on this formula. When force acts upon a mass, the initial velocity increases as the mass proceeds to

move. The final velocity is determined by the formula  $V = V_0 + at$ . The rate of  $V_0$  is usually low in order to obtain a greater velocity. By means of adding to acceleration, we move our body up and down or twist the waist, thereby the kinetic energy is also increased.

### Article 2. Force

As seen in the formula  $F = ma$ , weight and acceleration are the two important factors in producing force. To increase force, therefore, either weight or acceleration must be in-

creased. In this sense, a heavy weighted person generally has more advantages in Sado than one with less weight.

### Article 3. Acceleration

Acceleration is the ratio of velocity to time:  $A = dv/dt$ . It is evident by this formula that

either increasing velocity or lessening time leads to increased acceleration.

### Article 4. Velocity

Velocity is defined as the ratio of distance to time:  $V = dx/dt$ . In short, velocity increases when we move a comparatively long distance in

a short time. Additionally the formula  $V = V_0 + at$  shows that increased acceleration also contributes to velocity.

## Article 5. Kinetic Energy

Kinetic energy (eK) is defined as  $eK = \frac{1}{2}mv^2$ . In light of the momentum equation  $M=mv$  together with the above, the increase of velocity is responsible for kinetic

energy and momentum. To summarize, mass (m), velocity (v), time (t), distance (x), acceleration (a), gravity (g), and energy (e) have close correlation with one another.

## Article 6. Force and its Practical Application

Now it is necessary to study actions of Sado in terms of practical application of the preceding definitions. As mentioned above, increasing mass (weight) is essential to a more powerful attack or defense.

However, since we can not instantaneously increase our weight at will, we must learn to compensate for it. The key to this problem is applying your weight properly in order to generate more power.

For example, in the case of a middle attack, we have both arms intercrossing each other, one (left) ready to attack, while the other (right) is projected forward to attack the middle part of the opponent. As the attacker's right arm stretches out while the left one is pulled back, a twisting motion occurs. In this manner, the right side together with the left

forms a couple, created at the axis of the body producing greater power.

When attacking with the right arm, if its weight is 3kg, theoretically, the force produced is  $F=3kg(m) \times a$  by Newton's formula  $F=ma$ .

However, to reinforce our attacking power, we rely simultaneously on expansion and contraction of our body, namely waist twisting. Waist twisting results in the addition of weight to various parts of the body and the weight of the whole body in motion.

To explain specifically, if the weight of the right arm is 3kg, and the body in motion is 28kg and  $\frac{2}{3}$  of it is assumed to be added to the hand, it yields  $F=(3+28) \times a$ . This is remarkable in comparison with the case  $F=3kg \times a$ .

## Article 7. Actions in Terms of Acceleration

By the definition  $A = dv/dt$ , we found acceleration and force are increased by either increasing speed or shortening the duration of attack. When attacking with the hand, it naturally gets an initial speed ( $V_0$ ). If we don't think it is great enough, we increase  $V$  by in-

creasing acceleration (see  $V=V_0 + at$ ), which is actually done through twisting the waist. This means that if it takes one second to attack with the hands, and that time is shortened say  $\frac{1}{2}$  second by waist twisting, acceleration increases ( $A = dv/dt$ ) and so does force ( $F = ma$ ).

## Article 8. Distance

Now let's consider the advantages of distance. We have already verified by the formula  $V = dx/dt$  that velocity increases if we attack over a long distance in a comparatively short time. If it takes 1 second to attack at 100cm and  $\frac{1}{2}$  second to attack at 120cm, the latter produces a velocity much greater than

that of the former (100cm/1 sec: 120cm/0.5 sec = 1: 2.4). Needless to say, the force also becomes greater.

Specifically, in either attack or defense, complete extension of the arms and twisting of the waist with proper techniques are the essential elements needed to obtain maximum



power. It might not be an exaggeration to say that they are of themselves theories of physics put into practice. This is not confined to hand attacks, but also true of foot attacks. Those who

have been instructed by the author show superiority in the hand and foot attack in as much as they were well aware of the theories of applied physics.

## Article 9. The Relationship Between Kinetic Energy and Motion

I wish to explain kinetic energy in relation to the theory of physics. The equation  $EK = 1/2mV^2$  shows that kinetic energy becomes

greater with increased speed (V). The volume of kinetic energy will be produced from the pattern  $M = mV$ .

## Article 10. Physical Interpretation of Practical Performance and Breaking

Now let's explain certain physical phenomenon taking place in practical performance and the breaking of objects.

### The Case of the Jumping Attack:

When you attack your opponent or protect yourself by means of "jumping side thrust kick" or "jumping front thrust kick" or "jumping spin kick," you are required to jump and then the potential energy ( $e = mgh$ ) of your body increases in proportion to height regardless of weight. The jump attack has another advantage in that it covers a greater radius.

### Breaking in Regard to Structure:

The force causing an object to break in a vertical direction is known as shear force (stress) designated as  $S_s$ . As the formula

$$S_s = \frac{F}{b \times c}$$

suggests, stress is proportional to the

force used on objects, and if the force is constant, we can get greater stress by diminishing the striking area. This is applicable not only to breaking but to practical performance as well.

## Article 11. Conclusion

The author felt there was a need to scientifically analyze the general methods of Sado. Middle attack was used as an example in order to explain the specific usage of the body axis (hands, feet, and waist).

For the other part, requirements in Sado will be explained in the future and will be based upon the basics of this art.

Another important point that you should remember in the art of Sado is your spirit and biological condition. The motion of your body (twisting waist) coincides to this formula:  $F = mxa$ . Develop skill in the martial art and

strengthen your force in the method of attack and defense. It is important how you use your body (body axis) in the performance of the art of Sado.

Besides the previous explanations, there is also centrifugal force, centripetal force, speed force, reaction force, air resistance force and gravity force, etc. Many other detailed problems also relate to the art of Sado.

For further explanation about Sado in a physical sense, we will refer to the major points in the method of the art in Chapter Two.

## Article 12. The Explanation of Symbols and Formula

1.  $F=ma$  .....Force  
 $F$ =Force  
 $m$ =weight (mass)  
 $a$ =acceleration
2.  $M=mv$  .....Momentum  
 $M$ =Amount of quality in motion  
 $m$ =Weight (mass)  
 $V$ =Velocity
3.  $V=\frac{dx}{dt}$  .....Velocity (Speed)
4.  $a=\frac{dv}{dt}$  .....Acceleration  
 $a$ =Acceleation  
 $dv$ =Change of speed  
 $dt$ =Change of time
5.  $ek \frac{1}{2} mV^2$  .....Kinetic Energy  
 $ek$ =Kinetic Energy  
 $m$ =Mass  
 $V^2$ =Square velocity
6.  $\epsilon=mgh$  .....Potential Energy  
 $g$ =Gravitation  
 $h$ =Height
7.  $g=980\text{cm} \times T \times \frac{1}{2} = (g=980\text{cm}/\text{sec}^2)$  .....  
.....Acceleration against Gravitation  
 $g$ =Gravitation  
 $t$ =Time (second)
8.  $S_s=\frac{F}{bc}$  .....Congelation Force  
 $S_s$ =Shear force  
 $F$ =Force  
 $bc$ =Cross sectional area
9.  $l=2\pi r$   
 $l$ =Circumference  
 $\pi$ =Ratio of circumference  
 $r$ =Radius



## Chapter II

### PRACTICAL STUDY

#### Article 1: Weight and Height

1. Ideally, force must be exerted by making use of the weight of the whole body, but since it is almost impossible without extraordinary skill and experience, the force exerted by weight is generally regarded as 60kg.
2. Half of the force of weight, namely 30kg, can be effectively applied, provided one has a good ability.
3. To explain dynamic analysis appearing in this chapter, the application of weight is classified into 30kg and 15kg.
4. The force exerted by waist twisting is assumed to be 15kg. However, if there is a jump in the course of performance, it is assumed to be 30kg.
5. Weight and lengths of various parts of the body are as follows:

- 1) We take the weight of  $60\text{kg} \div 2$  as a standard basis.
  - Half weight of body.....
  - .....30kg ( $60 \div 2 = 30\text{kg}$ )
  - Weight of head .....
  - .....6kg.....half...3kg
  - Weight of arms .....
  - .....6kg.....half...3kg
  - Weight of body .....
  - .....28kg.....half...14kg
  - Weight of legs .....
  - .....20kg.....half...10kg
- 2) Length
  - Arm length .....60cm
  - Leg length.....75cm
  - Foot length.....15cm
  - Shoulder width .....50cm

#### Article 2: Body Angle and Analysis of Distance (USE WAIST)

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Ha Dan Mahk Kee<br/>Angle <math>45^\circ</math> Distance 1.9625cm .....</li> <li>.....actual distance 20cm</li> <li>2. Sang Dan Mahk Kee<br/>Angle <math>45^\circ</math> Distance 1.9625cm .....</li> <li>.....actual distance 20cm</li> <li>3. Ahneso Phaku Ro Mahk Kee<br/>Angle <math>45^\circ</math> Distance 1.9625cm .....</li> <li>.....actual distance 20cm</li> <li>4. Phukeso Ahnu Ro Mahk Kee<br/>Angle <math>22.5^\circ</math> Distance 0.98125cm.....</li> <li>.....actual distance 10cm</li> </ol> | <ol style="list-style-type: none"> <li>5. Choong Dan Yup Mahk Kee<br/>Angle <math>45^\circ</math> Distance 1.9625cm .....</li> <li>.....actual distance 20cm</li> <li>6. Choong Dan Kong Kyuk<br/>Angle <math>45^\circ</math> Distance 1.9625cm .....</li> <li>.....actual distance 20cm</li> <li>7. Teul Oh Choong Dan Kong Kyuk<br/>Angle <math>67.5^\circ</math> Distance 2.94375.....</li> <li>.....actual distance 30cm</li> <li>8. Soo Do Kong Kyuk<br/>Angle <math>45^\circ</math> Distance 1.9625cm .....</li> <li>.....actual distance 20cm</li> </ol> |
|--|---|

9. Ahp Cha Kee Kong Kyuk  
Angle  $33.75^\circ$  Distance 1.471875cm.....  
.....actual distance 15cm
10. Yup Cha Kee Kong Kyuk  
Angle  $56.25^\circ$  Distance 2.453125cm.....  
.....actual distance 25cm
11. Yup Podo Cha Kee Kong Kyuk  
No Angle (No reaction in pivot) Distance  
2.453125cm.....  
.....actual distance 25cm
12. Dull Ryo Cha Kee Kong Kyuk  
Angle  $67.5^\circ$  Distance 2.94375cm.....  
.....actual distance 30cm
13. Dwi Dull Ryo Cha Kee Kong Kyuk  
Angle  $180^\circ$  distance 7.85cm.....  
.....actual distance 78.5cm
14. Ee Dan Yup Podo Cha Kee  
No angle (centrifugal force applied)  
Distance 29.5cm .....  
.....actual distance 29.5cm

### Article 3: The Explanation of the Circle

Diameter.....5cm( $1/10$  length of 50cm=  
shoulder's length)

Half Diameter.....2.5cm

Circumference length.....15.7cm(for the  
formula)  
( $2 \times 2.5 \times 3.14 \times 15.7$ cm)

Circle's angles and actual distances

Circle.....360.....actual distance.....15.7cm

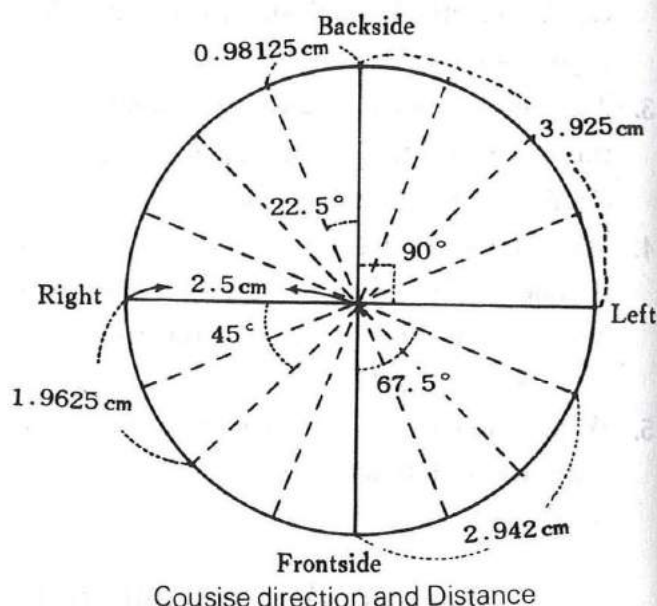
Semi circle...180°.....actual distance.... 7.85cm

$1/4$  of Circle  $90^\circ$ .....actual distance.....3.925cm

$1/8$  of Circle  $45^\circ$ .....actual distance.....1.9625cm

$1/16$  of Circle  $22.5^\circ$ .....actual distance...0.98125cm

$1/360$  of Circle  $1^\circ$  .....actual distance...0.0436cm



☆ Suppose your shoulder's width is 50cm here we take 5cm of its  $1/10$  as a diameter of the contracted figure on the right.

### Article 4: Choice of Actions and Time Analysis

#### 1. Kinds of choices

##### 1. Hand Defense

Ha Dan Mahk Kee

Sang Dan Mahk Kee

Ahneso Phaku Ro Mahk Kee

Phakeso Ahnu Ro Mahk Kee

Choong Dan Yup Mahk Kee

##### 2. Hand Attack

Choong Dan Kong Kyuk

Teul Oh Choong Dan Kong Kyuk

Choong Dan Soo Do Kong Kyuk  
(or Mahk Kee)

##### 3. Foot Attack



Ahp Cha Kee  
 Yup Cha Kee  
 Yup Podo Cha Kee  
 Doll Ryo Cha Kee  
 Dwi Dull Ryo Cha Kee

#### 4. Jump (foot attack)

Ee Dan Yup Podo Cha Kee

## 2. Analysis of time

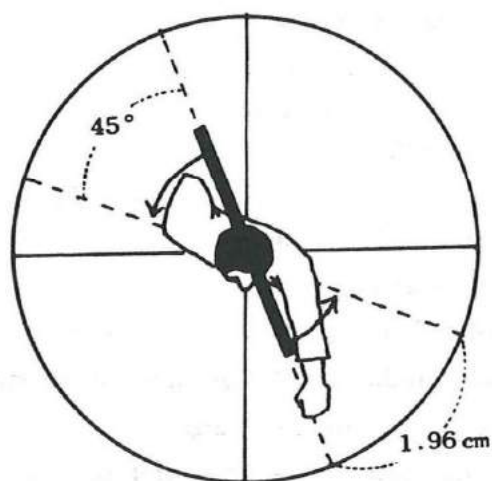
Here we take a short period which is one sixtieth (1/60) of a second and take it as a time standard for the following actions.

1. Ha Dan Mahk Kee  
                                     required time      5 periods
2. Sang Dan Mahk Kee  
                                     required time      5 periods
3. Ahneso Phaku Ro Mahk Kee  
                                     required time      5 periods
4. Phukeso Ahnu Ro Mahk Kee

5. Choong Dan Yup Mahk Kee  
                                     required time      5 periods
6. Choong Dan Kong Kyuk  
                                     required time      5 periods
7. Teul Oh Choong Dan Kong Kyuk  
                                     required time      5 periods
8. Choong Dan Soo Do Kong Kyuk  
                                     required time      5 periods
9. Ahp Cha Kee  
                                     required time      6 periods
10. Yup Cha Kee  
                                     required time      7 periods
11. Yup Podo Cha Kee  
                                     required time      7 periods
12. Doll Ryo Cha Kee  
                                     required time      7 periods
13. Dwi Dull Ryo Cha Kee  
                                     required time      8 periods
14. Ee Dan Yup Podo Cha Kee  
                                     required time      20 periods

## Article 5: Hand Skill Method

### 1. Dynamic analysis of Ha Dan Mahk Kee



Ha Dan Mahk Kee Bup

- 1) In case of using one hand (left hand) to block the low part without twisting waist.

- Time.....5 periods
- Weight.....Only one arm's weight (3kg) is applied
- Distance..... Limited to 70cm from left shoulder left knee
- 2) In case of using one hand (right hand) to block the low part by twisting waist.
- Time.....6 periods (experts are able to perform within 5 periods)
- Weight.....15kg of weight is applied by using waist
- Distance.....Distance is extended from over the left shoulder to left knee to be 90cm
- Speed calculation: not using waist

- Formula  $V = \frac{dx}{dt}$  (t) 5 periods  
(x) 70cm

$$V = -\frac{d70}{d5} = 14 \quad \text{Speed is 14cm/period}$$

Speed Calculation: using waist

- Formula  $V = \frac{dx}{dt}$  (t) 6 periods  
(x) 90cm

$$V = -\frac{d90}{d6} = 15 \quad \text{Speed is 15cm/period}$$

- As explained above the speed of low block using waist is 15cm and without using waist it is 14cm; the difference being 1cm(15cm-14cm).

The increase of speed leads to the increase of acceleration. Moreover at this time the centrifugal force is also added.

- By Newton's formula  $F=ma$

- When using waist

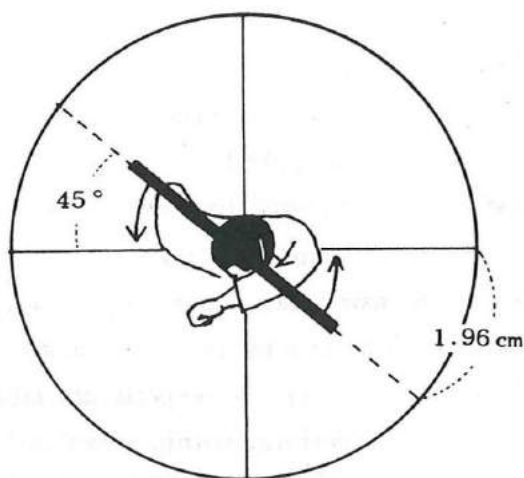
$$F = 14 (a) \times 3(m) = 42 \dots\dots\dots F = 42$$

- Without using waist

$$F = 15 (a) \times 15(m) = 225 \dots\dots\dots F = 225$$

The above explanation shows that using the waist brings a great advantage, that is, it can produce a force 7.4 times as strong.

## 2. Dynamic analysis of Sang Dan Mahk Kee



Sang Dan Mahk Kee Bup

- 1) In case of using one hand (left hand) to block the upper part without twisting waist.

- Time.....5 periods
- Weight.....Only one arm's weight(3kg) is

applied

- Distance ..... Distance is limited from right waist to the top of head to be 80cm

- 2) In case of using one hand (left hand) to block the upper part by twisting waist.

Time.....6 periods

Weight.....15kg of weight is applied by using waist

Distance ..... Distance is extended from left waist to the top of head to be 100cm

- Speed calculation: without twisting waist

- Formula  $V = \frac{dx}{dt}$

(t) 5 Periods

(x) 80cm

- Formula  $V = \frac{d80}{d5} = 16 \dots\dots$  Speed is 16cm/period

Speed calculation: twisting waist

$$V = \frac{dx}{dt}$$

(t) 6 periods

(x) 100cm

$$V = \frac{d100}{d6} = 16.666 \dots\dots \text{Speed is}$$

16.666cm/period

- The difference of speed is 0.666cm (16.666-16).

- By Newton's formula  $F=ma$ ;

- Without twisting waist  
 $a=16\text{cm}=3$

$$F = 16 (a) \times 3(m) = 48 \dots\dots\dots F = 48$$

- When twisting waist  
 $a=16.666\text{m}=15$

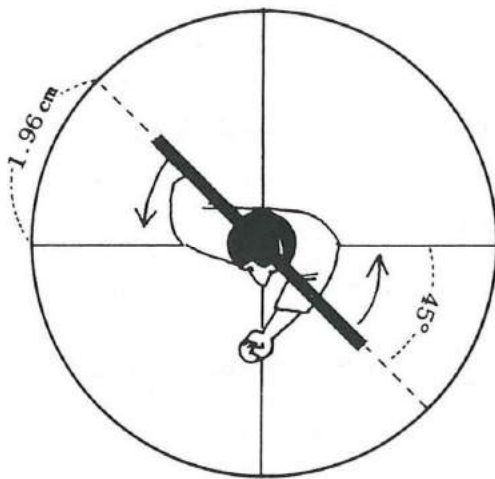
$$F = 16.666 (a) \times 15(m) = 249.99 \dots\dots\dots F = 249.99$$

The force produced is 5.208 times as strong as when you don't use the waist.

At the same time the centripetal force is added.

## 3. Dynamic Analysis of Ahneso Phaku Ro Makk Kee





Ahneso Phaku Ro Mahk Kee Bup

1) In case of using one hand (right hand) without twisting waist.

- Time.....5 periods
- Weight.....Only right arm's weight (3kg) is applied
- Distance .....Limited to 60cm of length between back-side to eye level

2) In case of using one hand (right hand) by twisting waist

- Time.....5 periods
- Weight.....15kg of weight is applied by using waist
- Distance .....Distance is extended from left back-side to the front eye level to be 80cm

• Speed calculation: without twisting waist

• Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 60cm

$$V = \frac{d60}{d5} \quad \text{Speed} = 12\text{cm/period}$$

• Speed calculation: twisting waist

• Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 80cm

$$V = \frac{d80}{d5} \quad \text{Speed} = 16\text{cm/period}$$

• Speed increases, as seen in the calculation above by 4cm (16cm-12cm)

• By Newton's 2nd Law  $F=ma$ ;

• Without twisting waist

$$a=12 \quad m=3$$

$$F=12(a) \times 3(m) = 36 \quad F=36$$

When twisting waist

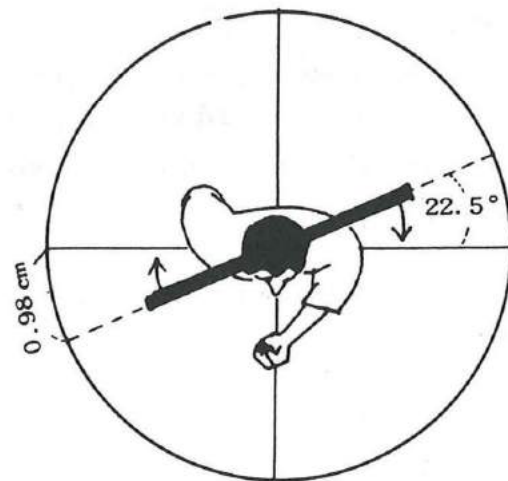
$$a=16 \quad m=15$$

$$F=16(a) \times (m) 240 \quad F=240$$

This is 6.8 times as great as when you don't twist the waist.

In addition, centrifugal force is applied too.

#### 4. Dynamic Analysis of Phakeso Ahnu Ro Makk Kee



Phakeso Ahnu Ro Mahk Kee Bup

1) In case of using one hand (right hand) without using waist twist.

- Time.....4 periods
- Weight.....Only the right arm's weight (3kg) is applied
- Distance .....Limited to 60cm between left back-side to eye level

2) In case of using one hand (right hand) by using waist twist

- Time.....4 periods
- Weight.....15kg of weight is applied by using waist twist
- Distance .....Distance is extended from back-side to eye level to be 70cm.

• Speed calculation: without using waist twist

Formula  $V = \frac{dx}{dt}$  (t) 4 periods (x) 60cm

$$V = \frac{d60}{d4} = 15 \text{ Speed} = 15\text{cm/period}$$

- Speed calculation: using waist twist

$$\text{Formula } V = \frac{dx}{dt} \quad \begin{matrix} (t) & 4 \text{ periods} \\ (x) & 70\text{cm} \end{matrix}$$

$$V = \frac{d70}{d4} = 17.5 \text{ Speed} = 17.5\text{cm}$$

- The speed difference is 2.5cm (17.5 - 15).

- By Newton's formula  $F = ma$

- Without using waist twist

$$a = 15 \quad m = 3$$

$$F(15(a) \times 3(m)) = 15 \quad F = 45$$

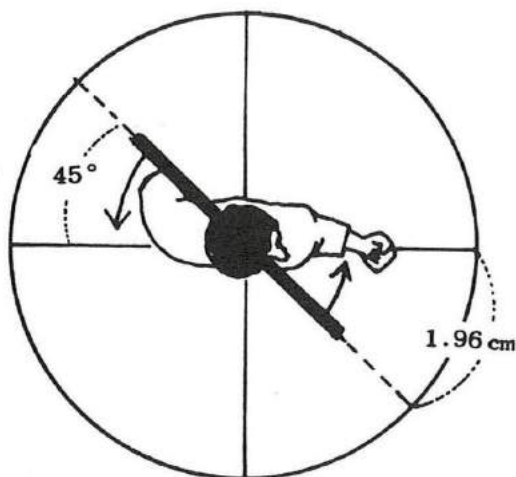
- When using waist twist

$$a = 17.5 \quad m = 15$$

$$F = 17.5(a) \times 15(m) = 262.5 \quad F = 262.5$$

The force has been rendered 5.8 times as great. In addition, centripetal force is applied too.

### 5. Dynamic Analysis of Choong Dan Yup Mahk Kee



Choong Dan Yup Mahk Kee Bup

- 1) In case of using one hand (left hand) without twisting waist.

- Time.....6 periods

- Weight.....Only left arm's weight (3kg) is applied

- Distance..... Limited to 80cm between right back-side to ear level

- 2) In case of using one hand (left hand) by using waist twist

- Time.....6 periods

- Weight.....15kg of weight is applied by using waist twist

- Distance.....Extended from back-side to ear level to be 100cm.

- Speed calculation : without using waist twist

$$\text{Formula } V = \frac{dx}{dt} \quad \begin{matrix} (t) & 6 \text{ periods} \\ (x) & 80\text{cm} \end{matrix}$$

$$V = \frac{d80}{d6} = 13.3 \quad \text{Speed} = 13.3\text{cm/period}$$

- Speed calculation: using waist twist

$$\text{Formula } V = \frac{dx}{dt} \quad \begin{matrix} (t) & 6 \text{ periods} \\ (x) & 10\text{cm} \end{matrix}$$

$$V = \frac{d100}{d6} = 16.66$$

$$\text{Speed} = 16.66\text{cm/period}$$

- Speed difference is 3.36cm (16.666 - 13.3)

- By Newton's formula  $F = ma$

- Without twisting waist

$$a = 13.3 \quad m = 3$$

$$F = 13.3(a) \times 3(m) = 39.9 \quad F = 39.9$$

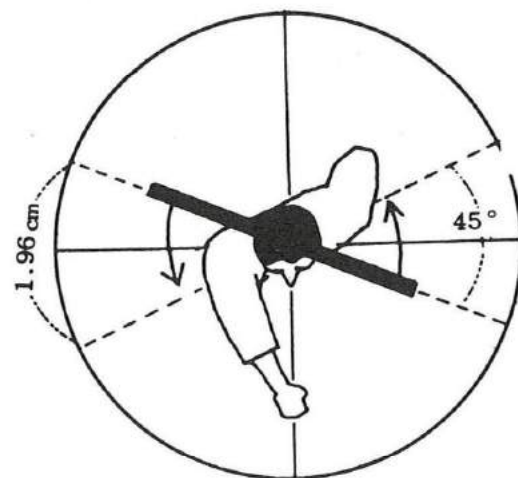
- When using waist twist

$$a = 13.3 \quad m = 15$$

$$F = 13.3(a) \times 15(m) = 249.9 \quad F = 249.9$$

Using waist twist produces a force 6.03 times as great.

### 6. Dynamic Analysis of Choong Dan Kong Kyuk



Choong Dan Kong Kyuk Bup



- 1) In case of using one hand (right hand) without twisting waist.

- Time.....5 periods
- Weight.....Only one arm's weight (3kg) applied
- Distance .....60cm length of an arm between right side of chest to in front of pit of abdomen

- 2) In case of using one hand (right hand) by twisting waist

- Time.....5 periods
- Weight.....15kg of weight is applied by using waist
- Distance .....Extended to 80cm. 60cm of arm length plus 10cm of back-stretch plus 10cm by twisting waist forward (10cm+10cm+60cm=80cm)

- Speed calculation: without using waist twist

Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 60cm

$$V = \frac{d60}{d5} = 12 \text{ Speed} = 12\text{cm/period}$$

Speed calculation: when using waist twist

• Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 80cm

$$V = \frac{d80}{d5} = 16 \text{ Speed} = 16\text{cm/period}$$

The difference of speed is 4cm (16-12)

- By Newton's formula  $F=ma$

- without using waist twist

$$a=12$$

$$m=3$$

$$F=12(a) \times 3(m) = 36 \quad F=36$$

- When using waist twist

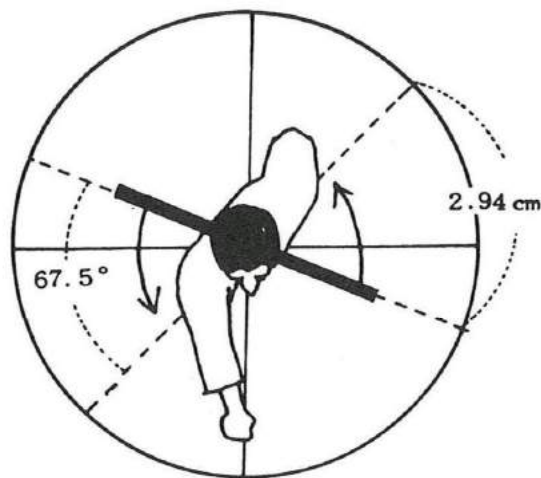
$$a=16 \quad m=15$$

$$F=16(a) \times 15(m) = 240 \quad F=240$$

The force is 6.6 times as great. But, since the direction of the arms are parallel to each other you extract more power. In twisting the waist, you can actually twist more than what is shown above. However, in

actual performance the speed tends to be slow, while you can make use of a longer distance. This, nevertheless, can be overcome only by hard training.

## 7. Dynamic Analysis of Teul Oh Choong Dan Kong Kyuk



Teul Oh Choong Dan Kong Kyuk Bup

- 1) In case of using one hand (right hand) without using waist twist.

- Time.....5 periods
- Weight.....Only right arm's weight(3kg) is applied
- Distance .....60cm length of an arm between right side of chest to in front of pit of abdomen

- 2) In case of using one hand (right hand) by using waist twist

- Time.....5 periods
- Weight.....15kg is applied by using waist
- Distance .....Extended to 90cm. 60cm of an arm plus 30cm of twisted waist back and forth motion (15cm=15cm)

- Speed calculation: without using waist twist

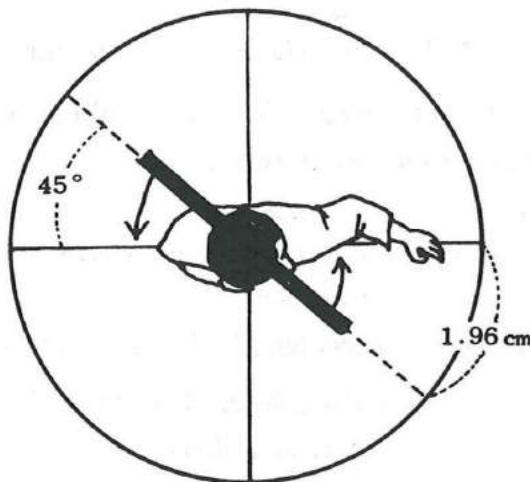
• Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 60cm

$$V = \frac{d60}{d5} = 12 \text{ Speed} = 12\text{cm/period}$$

- Speed calculation: when using waist twist
- Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 90cm  

$$V = \frac{d90}{d5} = 18 \text{ Speed} = 18\text{cm/period}$$
- The difference of speed is 6cm(18-12)
- By Newton's formula  $F = ma$
- Without waist twist  
 $a = 12 \quad m = 3$   
 $F = 12(a) \times 3(m) = 36 \quad F = 36$
- When using waist twist  
 $a = 18 \quad m = 15$   
 $F = 18(a) \times 15(m) = 275 \quad F = 275$   
 The force is 7.6 times as great.  
 Additionally centripetal force is applied.

### 8. Dynamic Analysis of Soo Do Kong Kyuk



Soo Do Kong Kyuk Bup

- 1) In case of using one hand (left hand) without using waist twist.
  - Time.....5 periods

- Weight.....Only left arm's weight (3kg) is applied
  - Distance .....Limited to 85cm. From back side to left eye level side of chest to left eye
- 2) In case of using one hand (left hand) by using waist twist
    - Time.....5 periods
    - Weight.....15kg of weight is applied by using waist twist
    - Distance.....Extended from back side to left eye level to be 105cm side of chest to left eye
    - Speed calculation: without using waist twist
    - Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 85cm  

$$V = \frac{d85}{d5} = 17 \text{ Speed} = 17\text{cm/period}$$
    - Speed calculation: when using waist twist
    - Formula  $V = \frac{dx}{dt}$  (t) 5 periods (x) 105cm  

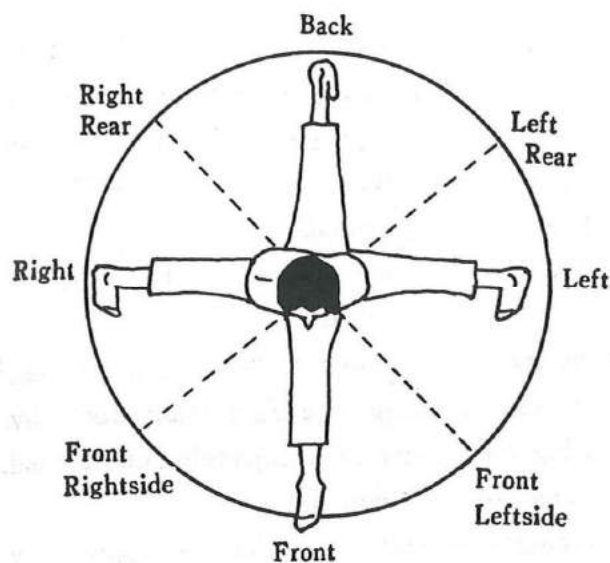
$$\text{Speed} = 21\text{cm/period (Fastest speed)}$$
  

$$V = \frac{d105}{d5} = 21$$
    - The speed difference is 4cm (21-17)
    - By Newton's 2nd Law
    - Without using waist twist  
 $a = 17 \quad m = 13$   
 $F = 17(a) \times 3(m) = 51 \quad F = 51\text{cm}$
    - When using waist twist  
 $a = 21 \quad m = 15$   
 $F = 21(a) \times 15(m) = 315 \quad F = 315\text{cm}$   
 The force is 6.02 times as great.  
 Additional , centripetal force is applied.

### Article 6. Foot Skill

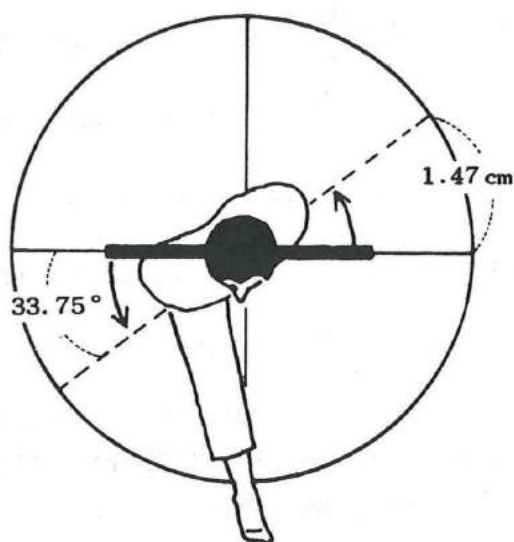
※The reason we take the middle part as our aim of attack is that attacking the upper part has the advantage of covering a longer distance, but is not suitable for maintaining balance. Attacking the lower part, on the other side, is vice-versa.





Diagram

### 1. Dynamic Analysis of Ahp Cha Kee



Ahp Cha Kee Bup

1) In case of using one foot (right foot) without using waist twist and without tip toes and by means of Front Kick attack.

- Time.....6 periods
- Weight.....10kg of weight of one leg is applied

• Distance .....Limited to 85cm length of leg

2) In case of using one foot (right foot) by using waist twist and completely out-stretched tip toes and ankle by means of Front Kick attack.

- Time.....6 periods
- Weight.....15kg of weight is applied by using waist twist

• Distance .....Extended to 100cm. Length of leg 85cm plus 15cm of use in waist

• Speed calculation: without using waist twist

• Formula  $V = \frac{dx}{dt}$  (t) 6 periods (x) 85cm

$$V = \frac{d85}{d6} = 14.16$$

Speed = 14.16cm/period

• Speed calculation: using waist twist

• Formula  $V = \frac{dx}{dt}$  (t) 6 periods (x) 100cm

$$V = \frac{d100}{d6} \quad \text{Speed} = 16.66\text{cm/period}$$

The difference of speed is 25cm(16.66-14.16)

• By Newton's formula  $F = ma$

• Without using waist twist

$$a = 14.16 \quad m = 10$$

$$F = 14.16(a) \times 10(m) = 141.6 \quad F = 141.6$$

• Using waist twist

$$a = 16.66 \quad m = 15$$

$$F = 16.66(a) \times 15(m) = 249.9 \quad F = 249.9$$

The force is 1.7 times as great.

Additional centripetal force is applied.

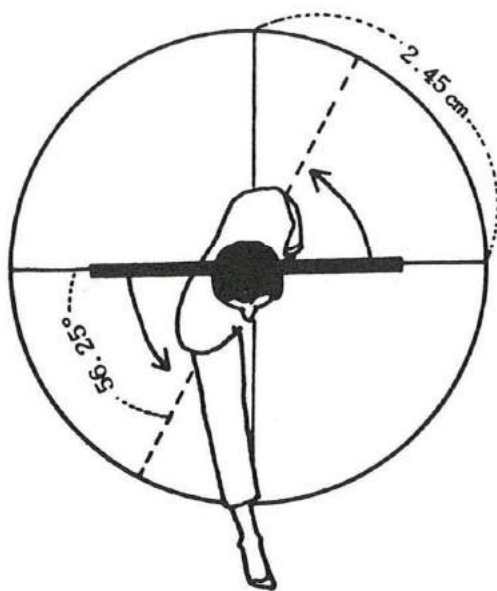
### 2. Dynamic Analysis of Yup Cha Kee

1) In case of using one foot(right foot) without using waist by means of incompletely stretched-out tip toes and ankle in Yup Cha Kee.

- Time.....7 periods
- Weight.....10kg of weight is applied
- Distance .....Limited to 85cm. Length of leg

2) In case of using one foot (right foot) using waist by means of completely stretched-out tip toes and ankle in Side Kick attack.

- Time.....7 periods
- Weight.....15kg of weight is applied by



Yup Cha Kee Bup

using waist twist

- Distance .....Extended to 110cm by using waist twist 85cm plus 25cm of use waist

- Speed calculation: without using waist twist

- Formula  $V = \frac{dx}{dt}$  (t) 7 periods (x) 85cm

$$V = \frac{d85}{d7} = 12.2$$

Speed = 12.2cm/period

- Speed calculation: by using waist twist

- Formula  $V = \frac{dx}{dt}$  (t) 7 periods (x) 110cm

$$V = \frac{d110}{d7} \quad \text{Speed} = 15.7\text{cm/period}$$

The difference of speed is 3.5cm(15.7-12.2)

- By Newton's formula  $F=ma$

- Without using waist twist

$$a = 12.2 \quad m = 10$$

$$F = 12.2(a) \times 10(m) = 122 \quad F = 122$$

By using waist

$$a = 15.7 \quad m = 15$$

$$F = 15.7(a) \times 15(m) = 233.5 \quad F = 233.5$$

The force is 1.9 times as great.

Additional centripetal force is applied.

### 3. Dynamic Analysis of Yup Podo Cha Kee

- 1) In case of using one foot (right foot) without using waist twist and not completely stretching out tip toe and ankle in the movements of Side Thrust Kick attack.

- Time.....7 periods

- Weight.....10kg of weight of one leg is applied

- Distance .....Limited to 70cm length of leg

- 2) In case of using one foot (right foot) by using waist twist and completely outstretched.

- Time.....7 periods

- Weight.....15kg of weight is applied by using waist twist

- Distance .....Extended to 95cm. A length of leg 70cm plus 25cm of use waist.

- Speed calculation without using waist twist

- Formula  $V = \frac{dx}{dt}$  (t) 7 periods (x) 70cm

$$V = \frac{d70}{d7} = 10 \quad \text{Speed} = 10\text{cm/period}$$

- Speed calculation : using waist twist

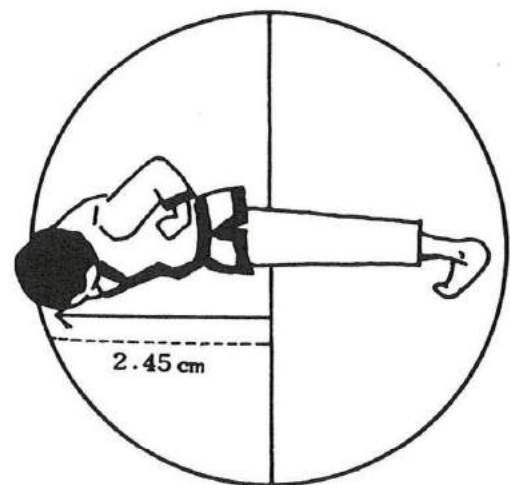
- Formula  $V = \frac{dx}{dt}$  (t) 7 periods (x) 95cm

$$V = \frac{d95}{d7} = 13.57$$

Speed = 13.57cm/period

The difference of speed is 3.57cm(13.57-10)

- By Newton's formula No. 2  $F=ma$



Yup Podo Cha Kee Bup



- Without using waist twist

$$a=10 \quad m=10$$

$$F=10(a) \times 10(m)=100 \quad F=100$$

- When using waist twist

$$a=13.57(a) \times 15(m)=203.55 \quad F=203.55$$

The force is 1.35 times as great.

Additionally centripetal force is applied.

$$V=\frac{d80}{d7}=11.4$$

$$\text{Speed}=11.4/\text{period}$$

- Speed calculation: using waist twist

$$\text{Formula } V=\frac{dx}{dt} \quad (t) 7 \text{ periods } (x) 110\text{cm}$$

$$V=\frac{d110}{d7}=15.7$$

$$\text{Speed}=15.7/\text{period}$$

The difference of speed is 4.3cm(15.7-11.4)

- By Newton's formula No. 2  $F=ma$

- Without using waist twist

$$a=11.4 \quad m=10$$

$$F=11.4(a) \times 10(m)=114 \quad F=114$$

- When using waist twist

$$a=15.7 \quad m=15$$

$$F=15.7(a) \times 15(m)=285.5 \quad F=285.5$$

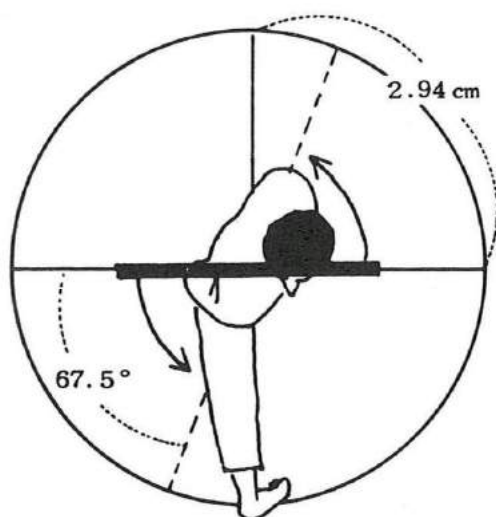
The force is 2.5 times as great.

Additionally centripetal force is applied.

#### 4. Dynamic Analysis of Dull Ryo Cha Kee

- 1) In case of using one foot (right foot) without using waist twist and not completely stretching out tip toe and ankle in Dull Ryo Cha Kee.

- Time.....7 periods
- Weight .....10kg of weight is applied
- Distance .....Limited to 80cm, length of leg



Dull Ryo Cha Kee Bup

- 2) In case of using one foot (right foot) by using waist twist and completely out-stretched.

- Time.....7 periods
- Weight.....15kg of weight is applied by using waist twist
- Distance .....Extended to 110cm. A length of leg 80cm plus 30cm of use waist
- Speed calculation: without using waist twist

$$\text{Formula } V=\frac{dx}{dt} \quad (t) 7 \text{ periods } (x) 80\text{cm}$$

#### 5. Physical Explanation for the Dwee Hoo Ryo Cha Kee Offense Techniques.

It is impossible to avoid using your waist because this is the offensive movement involving the turning of your body. Depending upon the level of training, it is important to learn to use waist twisting effectively. An unskilled person can only twist say 30° approximately 20cm). A skilled person is one who has



Dwee Hoo Ryo Cha Kee Bup

mastered twisting say 180° (78.5cm) out of 360° (157cm).

Let's study what takes place when the unskilled person who can only twist his waist 30° kicks with his right leg without extending his leg straight.

Time: 8 periods

Weight: We assume that the weight of the right leg will be utilized as the total weight (10kg).

Distance: The distance of this movement is between the location of the right foot and the height of the front middle aim point, the same as the length of the leg, say 75cm. 75cm plus the distance will be combined when he turns his waist (20cm), therefore, it will be 95cm.

When the skilled person attacks the front middle target, the distance is 78.5cm with his right leg straight and twisting his waist 180°.

Time: 8 periods

Weight: According to the previous calculation, 15kg of weight will be utilized.

Distance: The total operating distance is 153.5cm because the distance between the right foot position and the height of the front middle target is 78.5cm (180 degrees) plus the length of the leg (75cm).

The formula below shows speed calculation and pattern when he does not turn his waist.

$$V = \frac{dx}{dt} \quad \begin{array}{l} \text{(d) the rate is constant} \\ \text{(t) 8 periods} \\ \text{(x) is 95cm} \end{array}$$

$$V = \frac{d95}{d8} = 11.87 \quad \text{This means that the speed is 11.87cm/per sec.}$$

The following formula shows speed calculation and pattern when he does turn his waist.

$$V = \frac{dx}{dt} \quad \begin{array}{l} \text{(d) is constant} \\ \text{(t) is 8 periods} \\ \text{(x) is 153.5cm} \end{array}$$

$$V = \frac{d153.5}{d8} = 19.18$$

Speed is 19.18cm/per second

According to the above calculation, the speed (V) is 19.18cm/per second when you twist your waist and fully extend your leg. If you do not twist the waist, the speed (V) is 11.87cm/per second. Therefore, by twisting the waist, you increase your speed by 7.31cm/per second. Increased speed means increased acceleration.

Pattern: according to the Newton's Second Law,  $F = am$

When you do not twist your waist:

$$a = 11.87 \text{ m} = 10$$

$$F = 11.87 (a) \times 10(m) = 118.7 \text{ F} = 118.7$$

When you do twist your waist:

$$a = 19.18 \text{ m} = 15$$

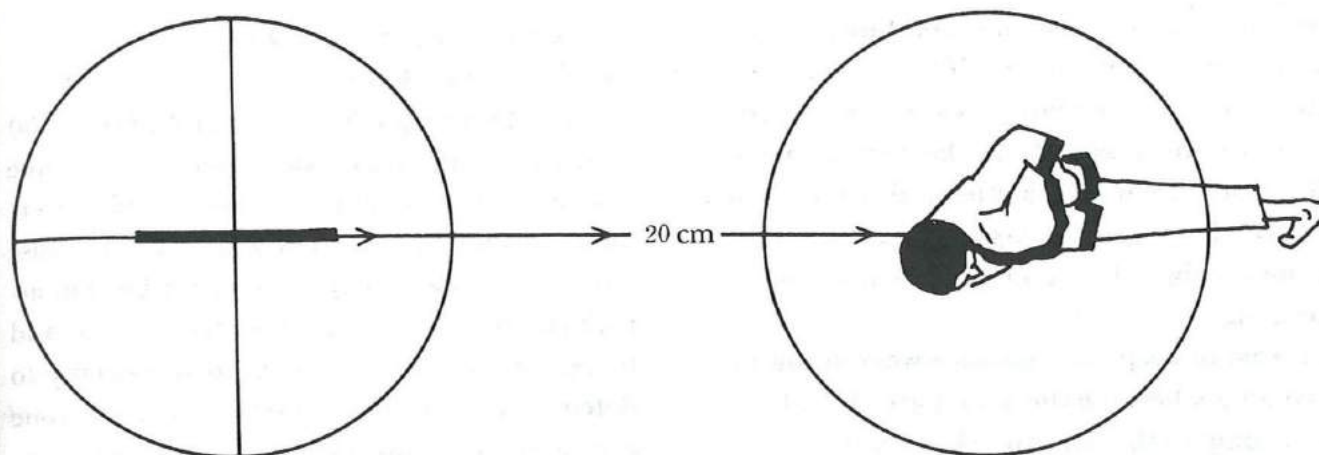
$$F = 19.18(a) \times 15(m) = 277.7 \text{ F} = 277.7$$

When you twist your waist, you can generate 2.4 times more power than when you do not twist your waist, and the centrifugal force will function as well.

## 6. Physical Explanation of the Attacking Method of Ee Dan Yup Podo Cha Kee (Jumping Side Thrust Kick)

- 1) Ee Dan attacking method is not only Ee Dan Yup Bbut Oh Cha Kee Bup but also Ee Dan Ap Cha Kee (Front Jump Kick), Ee Dan Yup Cha gi (Side Jump Kick), Ee Dan Dollyo Cha gi (Jump Round Kick), Ee Dan Ewee Hoo Ryuh Cha gi (Jump Back Turn Kick) etc. However, it's physical principles are the same and the method and techniques are similar, therefore, I will describe only the Ee Dan Yup Bbut Oh Cha Kee attacking method, I hope you will study and practice other techniques with this method as reference.
- 2) Ee Dan Bal attacking method has the advantage of strength, weight, distance, location, speed, and also has a variety of techniques.
- 3) In the physical explanation of the Yup Bbut Oh Cha Kee attacking method, when you attack the middle aim point while turning your waist fully and extending your leg, speed is 13.57cm per period. Force (F) is 203.55.





Ee Dan Yup Bbut Oh Cha Kee Bup

Time (t) is 7 periods. Weight (m) is 15kg. Distance is 95cm. However, when you attack with Ee Dan (jump kick), the result is as follows:

4) Ee Dan Yup Bbut Oh Cha Kee attack is jumping and kicking with your right foot in a jumping side kick to the front middle aim point. When you use this technique:

- Time (t): 20 period. Compared with other techniques, the jumping side kick requires more time because the movement area is larger.
- Weight (m): 30kg (half of whole weight). It will be a half of whole weight.
- Height: 150cm. If someone has trained many years and possesses good standard of techniques.
- Flying distance in aim: 200cm. It is different depending upon the person or training level.
- Attacking moment: (Turning of waist) (x): 95cm (Turning distance of waist) 20cm + length of right leg 75cm = 95cm.
- Calculation of speed when Ee Dan Bal attack.
- Pattern

$$V = \frac{dx}{dt} \quad \begin{array}{l} \text{(d) is constant} \\ \text{(t) is 20 periods} \\ \text{(x) is 95cm} = 200\text{cm} = 295\text{cm} \end{array}$$

$$V = \frac{d}{d} \frac{295}{20} = 14.25 \quad \text{Speed is 14.25cm}$$

According to the above calculation, the speed is 14.25cm when one attacks with Ee Dan Yup Bbut Oh Cha Kee attack method

with turning his waist completely and extending his leg straight, and speed is 13.57cm when one attacks with turning his waist completely straight without jumping. (14.25cm - 13.57cm = 0.68cm).

Therefore speed increases 0.68cm when one uses Ee Dan attack rather than attacking without jumping, using a fixed position kick.

According to the formula  $a = \frac{dv}{dt}$ , the increasing of speed (t) means the increasing of the acceleration (a).

- According to Newton's Second Law,  $F = am$ . When one attacks his enemy from the fixed position on the ground.

$$a = 13.7 \quad m = 15$$

$$F = 13.57 (a) \times 15 (m) = 203.55$$

$$F = 203.55$$

- When one attacks his enemy with Ee Dan Yup Bbut Oh Cha Kee (Flying Side Thrust Kick).

$$a = 14.25 \quad m = 30$$

$$F = 14.25 (a) \times 30 (m) = 427.5$$

$$F = 427.5$$

Therefore we can understand that the Ee Dan attack is 2.1 times stronger than a ground fixed position attack.

- Operation of position energy.
- It will be explained by the physical theory that the position energy will be greater when one attacks with Ee Dan attack than when he attacks with ground fixed position attack.
- Gravity (g) is not significantly different,



therefore gravity is assumed constant.

Therefore  $g = 980 \times \text{time} \times 1/2$ .

Time was 17 periods and is very short, therefore the time will not be any problem. Therefore when one jumps and attacks his enemy, the position energy will increase even though weight (m) and gravity (g) remain constant.

- It is easy to keep one's balance when using Ee Dan attack because the acting area is wide.

- According to the pattern; ( $E = mgh$ )

$E$  = Energy,  $m$  = Weight (Weight of body)

$g$  = Gravity (Constant),  $h$  = Height (Jump)

- Practical calculation elements;

$$(m) = 30\text{kg} \quad (h) = 150\text{cm}$$

- Apply formula  $E = mgh$

$$F = 30(m) \times g (\text{Constant}) \times 150 (H) = 4500$$

Same as the above calculation with a force 4.5 times what would be expected. However, an inconvenient condition will follow because one needs more time to attack with Ee Dan attack compared with the other techniques, and therefore can give a chance to the enemy to defend against the attack. However, one can overcome this inconvenience with continuous study and training to utilize the technique more effectively. On this pattern, energy (E) will increase depending upon the increase of height (h), so to get more effect one should increase the height of his jump.

## Article. 7. Physical Explanation for the Breaking

1. The breaking of this art is a means of demonstrating the power to which we have trained our body to use Jung Kwon, Soo Do and other techniques as weapons. It is very poor thinking that one can develop power if one just conditions his body. That is why I am going to explain scientifically.

2. There are Jung Kwon, Soo Do, Kap Kwon, Yuk Soo Do, Kwan Soo and Ap Cha Kee and Dol Ryuh Cha Kee, and many other techniques, therefore one technique of each field will be described, such as Soo Do technique among Hand techniques, Ap Cha Kee technique among Foot techniques, Ee Dan Yup Bbut Oh Cha Kee technique among Jumping and Flying techniques.

3. The standard of the strength for materials is as follows;

- (1) The material is brick and it will be classified in three grades; A class, B class and C class.
- (2) The degree of strength of the three classes of bricks are as follows; The lowest degree of strength is 10 degree. The highest degree of strength is 100 degree.
- (3) According to the degree of strength;  
A class brick's degree of strength is 100

(Highest strength)

B class brick's degree of strength is 50  
(Medium strength)

C class brick's degree of strength is 10  
(Lowest strength)

4. Making of the standard for the breaking power (F).

(1) Weight of right arm 3kg

(2) Distance (x) is 30cm (the length of the arm)

(3) The acceleration is 16. (Same as previous description). Therefore we can calculate the force (F) as follows;

According to the Newton's Law No. 2

$$F = am$$

$F = 16 (a) \times 3 (m) = 48$ .....This lowest offensive force (F) is 48 ( $F = 48$ ), therefore we can break the lowest degree of strength, 10 degree material.

According to the above standard;

Formula  $Ss = F/bc$  will be apply,

$Ss$  = Breaking strength of the material

$F$  = Force

$bc$  = Breaking material

According to the above Formula, if you want to break the material successfully, you need



to increase the force (F) used, or decrease the breaking strength of the material (bc). Decreasing the breaking strength of the material means to decrease the volume or strength of the material.

Therefore we can understand that to break the material we should increase the force or decrease the striking area to focus the attack in a smaller space.

(4) Therefore we will calculate how much strength we need to break the 50 degree strength brick when we can break a C class brick with the force 48 ( $F = 48$ ).

- The degree of strength increases five times from 10 degree to 50 degree.
- Therefore we can understand that we can not break the brick until we increase the

force five times (240) from the 48.

- We need double the strength (480) of 50 degree strength to equal 100 degree strength A class brick ( $240 \times 2 = 480$ ).
- Therefore we can break any brick under the strength degree 10 with the force 48, we can break any brick under the strength degree 50 with the force 240, and we can break any brick with the strength degree 100 with the force 480. However, we should realize that the actual situation is not the same as the calculation because we are human beings. Therefore the condition, feeling, techniques, strength, and weight of the person will influence their energy. That's why we need to practice continuously for such a long period.

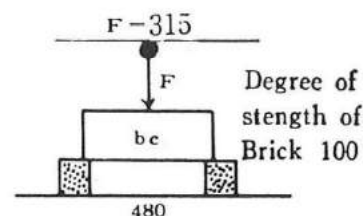
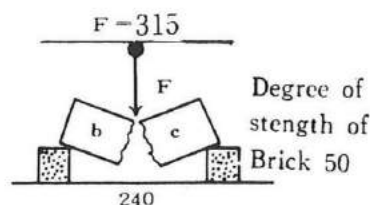
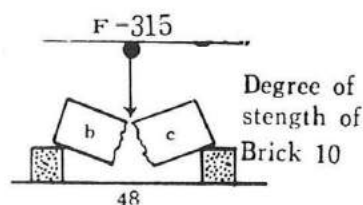
## Article 8. Analysis of Practical Breaking.

### 1. Breaking with Soo Do.

- According to the previous calculation, the strongest force of Soo Do movement is 315.
- According to the previous description, the breaking materials are classified as A class brick (Degree of strength is 100), B class brick (Degree of strength is 50) and C class brick (Degree of strength is 10).
- The necessary breaking strength to break a C class brick (Degree of strength is 10) is 48. The needed strength to break a B class brick (Degree of strength is 50) is 240. The needed

strength to break an A class brick (Degree of strength is 10) is 480. According to the previous description, the strongest force of Soo Do is 315. Therefore, one can break a C class brick with the strongest Soo Do power, and can also break 6 C class bricks (Degree of strength is 10 degree).

One can break a B class brick (Degree of strength is 50) with this strength but can not break an A class brick (Degree of strength is 100) with the strongest force of Soo Do.



### 2. Breaking with Ap Cha Gi.

- According to the previous calculation the strongest force of Ap Cha Kee is 249.9.
- The breaking materials are the A class brick (the Degree of strength is 100), B class brick (Degree of strength is 50) and C class brick

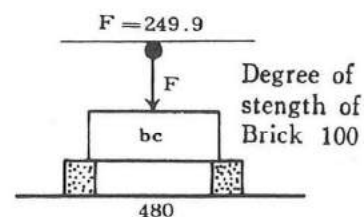
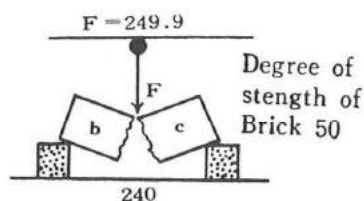
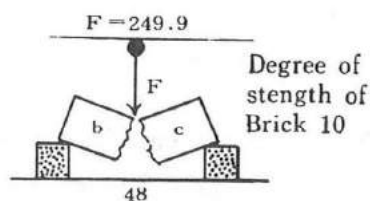
(Degree of strength is 10).

- The needed force is 48 to break a C class brick, the needed force is 240 to break a B class brick and the needed force is 480 to break an A class brick.

Therefore, one can break not only a C class

brick easily but also five C class bricks with the strongest front kick because the force of the front kick is described as 249.9. One can

only break one B class brick, and it is impossible to break even one A class brick with the strongest front kick.



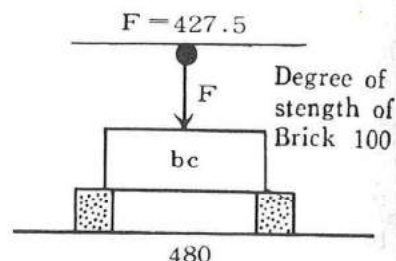
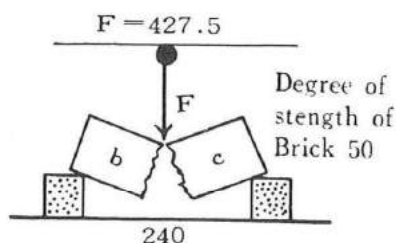
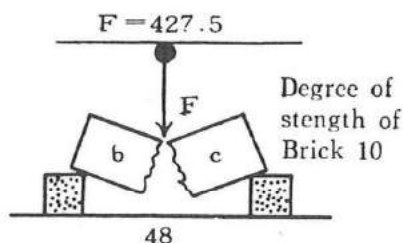
3. Breaking with Ee Dan Yup Podo Oh Cha Gi (Flying Side Thrust kick).

- According to the previous calculation, the strongest force of Ee Dan Bbut Oh Cha Kee is 427.5.
- The breaking materials are the A class brick, B class brick and C class brick.
- The needed force is 48 to break a C class brick, the needed force is 240 to break the B

class brick and the needed force is 480 to break an A class brick.

- One can break not only eight C class bricks easily, but also one B class brick with Ee Dan Yup Bbut Oh Cha Kee, because the force is described as 427.5.

However, it is impossible to break even one A class brick.



## Article 9. Conclusion

1. The above analysis is accurate and reasonable.

2. However, you can expect the following problems in practical application because most movements are handled by human beings:

- Force will be changed by one's spiritual strength.
- Force will be changed by one's physical condition.
- Force will vary depending upon the training of mind and body.
- The above described principles of physics will apply not only to breaking but also

free fighting techniques. The actual situation will not be the same as the calculation because it will result from man to man contact.

e. There will be differences depending on how much one spends his energy.

3. I hope you will understand that I used speed and acceleration as the same because here we do not need detailed calculation, and the increasing of speed will have the same effect as the increasing of acceleration.

4. I also hope you will understand that I have written this chapter not as a scholar of physics but as a martial artist. I have written this



chapter without calculation because I am afraid that one may be confused instead of understanding the chapter.

5. I have selected representative movements of various fields of techniques because it is not necessary to explain all of the technique with physical analysis.

6. We should train ourselves on the basis of academic science with a natural and spiritual background of martial art, without sectarianism or disagreement on the principles and scientific theory.

7. Important factor of force:

(1) The acceleration ( $a$ ) will increase if the distance ( $x$ ) is longer.

(2) According to the formula  $F = am$ , force ( $F$ ) will increase with increasing acceleration ( $a$ ).

(3) According to the formula  $F = am$ , force will increase with increasing weight ( $m$ ).

(4) Weight will increase through use of the waist.

(5) One can extend the distance ( $x$ ) with twisting of the waist.

(6) It is necessary to practice if one wants to move quickly over a long distance.

(7) Increasing of kinetic energy ( $E$ ), results from increasing of force ( $F$ ).





## UNIT FOUR

### ANALYSIS OF TECHNIQUES

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# Chapter I

## INTRODUCTION

### *Guidelines for Practical Training:*

1. The practitioner should integrate Tang Soo Do physical techniques with proper mental conditioning in order to achieve harmony and balance between the mind and body.
2. The practitioner should choose good clean surroundings conducive to training.
3. The practitioner must pay close attention to his physical condition, get proper training, rest, and enjoy a healthful diet.
4. The practitioner should pay attention to the beauty and line of the techniques themselves.
5. The practitioner should study the purpose, application and particular characteristics of each movement.
6. The practitioner must keep in mind that all techniques must be used according to the philosophy of the art of Soo Bahk Do.
7. The practitioner must pay close attention to the proper use of the hips in all techniques.
8. The practitioner should concentrate on utilizing reaction power with every action; e.g., when punching with one hand pull back the other with equal energy. This principal helps balance the development of both sides of the body consistent with the principal of Uhm and Yang.
9. The practitioner should concentrate on the speed, power, snap and thrust of his punch by twisting and turning the fist during the delivery of each punch.
10. The practitioner should concentrate on the use of foot techniques for both offensive and defensive movements.

### *Physical Aspects of Movements:*

1. Important factors to promote the development of proper form:
  - a. Good focus
  - b. Good balance during motion concentrated in the abdomen
  - c. Proper movement of the body during motion
  - d. Proper expansion and contraction of the body during each movement
  - e. Accuracy of each movement
  - f. Proper speed of the technique
  - g. Proper breathing during the movement
  - h. Proper control of power
  - i. Proper adjustment for distance in body positions
  - j. Proper conditioning of both hands and feet
  - k. Proper height of stances.

### 2. Dynamic factors of movements:

Weight — speed — distance — inertia — streamlined techniques — length of reach — energy.

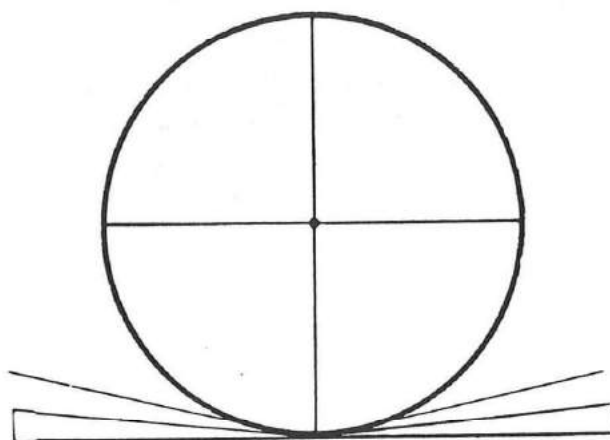


Fig. 4 ~ 1

### ***Physics, and Its Application to Soo Bahk Do***

In the following chapters the author will explain and give an analysis of Soo Bahk Do movements based on theories of physics and body dynamics.

In doing so, he intends to advance Soo Bahk Do from the "Systematic Period" in which it is now into a new "Scientific Period." He hopes this will motivate the readers of this book to gain a logical and better understanding of Soo Bahk Do movements and techniques rather than merely to follow techniques that were handed down to them. With this deeper understanding of Soo Bahk Do techniques, Soo Bahk Do practitioners can

help Soo Bahk Do (as well as themselves) grow and develop in the right direction.

From now on it will no longer be acceptable for an instructor of Soo Bahk Do to teach techniques without explaining the logic, scientific methods, and philosophy behind the movements. For example, an instructor used to expect his students to mimic him after he simply demonstrated a technique without fully explaining it. The Art cannot develop if it continues to be taught in this way.

This is the first attempt in the history of the martial arts to analyze techniques logically and "scientifically." Readers who feel they can contribute to this analysis are requested to contact the author.



## Chapter II

# METHODS OF TRAINING THE HANDS AND FEET

### Methods of using the Hands

In the practical training of Soo Bahk Do the use of hands is very important. This section, therefore, describes what is both the easiest and the most scientific method possible of using the hands.

Remember that fists can be used to block, but are usually used mainly to attack or in offensive movements, whereas the open hand is used in a combination of ways both in offensive and defensive movements.

Later on in the chapter, the author will describe the various parts of the foot as well as different ways and examples of using the feet in Soo Bahk Do. Also, a scientific analysis of these ways will be offered in order to learn to use the feet perfectly.

### *Diagram of Hand Bone*



**Fig. 4-2.** X-Ray picture of a hand trained in Soo Bahk Do.



**Fig. 4-3.** X-ray of an untrained hand

### *Closed Hand (Fist) Techniques*

#### **How to make a fist properly:**

Hold your hand as in Fig. 4-4. Keeping your thumb straight, bend your fingers from the second finger joint until the finger tips touch the beginning of the palm as in Fig. 4-5. Bending the fingers from the knuckles, make a fist while pressing the bent thumb against the first and second fingers of the fist as shown in Fig. 4-6. Always make sure to hold your fist closed as tightly as possible. Beginners may find that the first and second fingers jut out slightly. This is not a big problem, because with time and training you can condition your hand to make a proper fist. When the front of the fist is held flat, the fist is called Jung Kwon (fig. 4-6). This way of holding the Jung Kwon (Fist) is the ideal method of making a fist. Most people use this method while practicing.

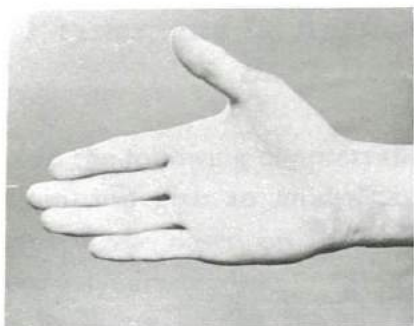


Fig. 4-4. Beginning position

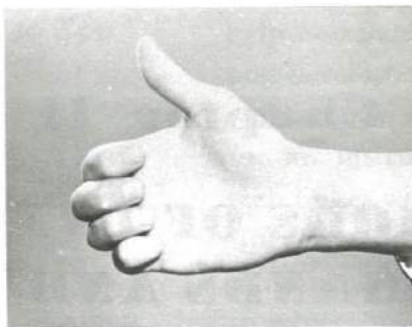


Fig. 4-5. Intermediate position

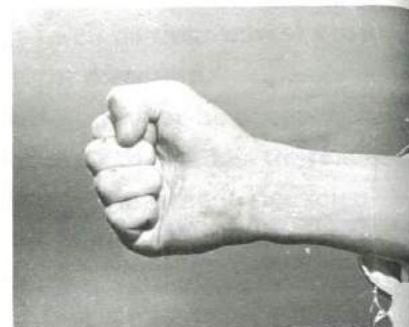


Fig. 4-6. Completed position

There is another way to make your fist, as shown in Fig. 4-7. In this method you make the fist without bending the first joint of your first finger which prevents the fingers from jutting out.

However, this method is usually not used because the fist lacks strength when held in this way.

Still another way to make a fist is shown in Fig. 4-8. Here, the thumb is held under the four fingers. In ancient times the fist was held in this way. At present many people employ this fist position with the exception of the practitioners of Soo Bahk Do. When the fist is held in this way it is not as strong as the Soo Bahk Do way. This way you can only utilize the strength of four fingers (while the thumb is held under the fingers), whereas in the Jung Kwon fist you are utilizing the strength of five fingers. Also, by holding the thumb under the fingers you may hurt the second knuckle of the thumb due to the pressure exerted when you make contract. The only advantage of holding the thumb under the fingers is that when your fist glances off a target the thumb will not be injured. Still this is not a popular way of making a fist.

### *Using the Fist*

Remember that the Jung Kwon is the most important instrument in hand techniques. Jung Kwon, or the Soo Bahk Do fist, is the symbol of justice. It should be used only in self-defense and should not be used aggressively or for purposes which would demean the art.

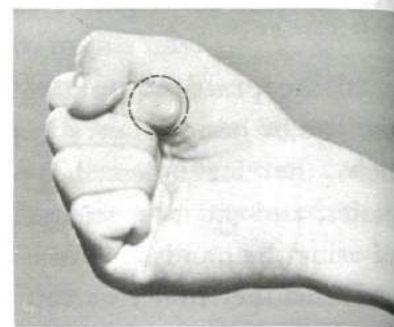


Fig. 4-7 Making of the fist without bending the second finger.

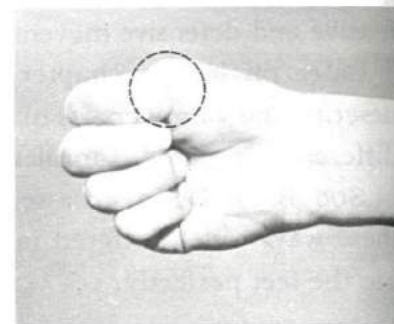


Fig. 4-8. Making of the fist by holding the thumb.

### *Using Part of the Fist*

#### **Jung Kwon**

Make your fist in the same way as was previously described (see Fig. 4-9). Once you are able to make your fist automatically, in the proper manner, you should practice using the proper part of the fist when you punch. You use the fist to make contact with the first and second knuckles of the first and second fingers, as shown in Fig. 4-9 through Fig. 4-11. You should always practice making and using the fist in this perfect manner. This is the way to use the Jung Kwon fist for offensive movements.



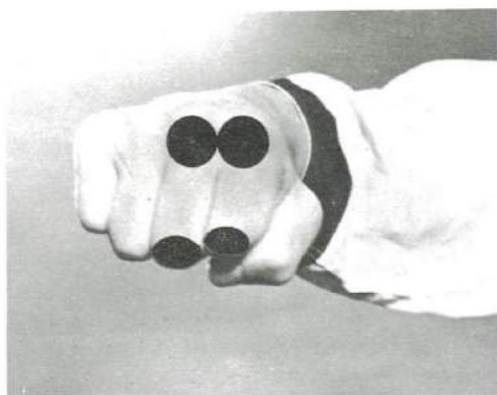


Fig. 4-9. Front View of Jung Kwon

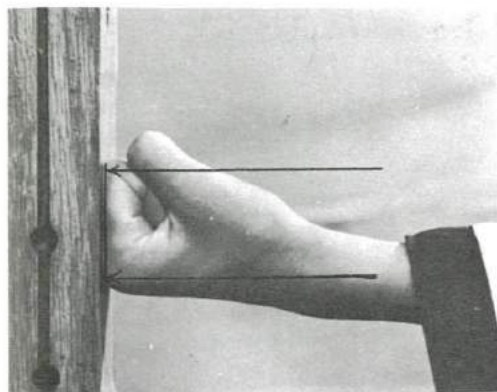


Fig. 4-10. Side View of Jung Kwon

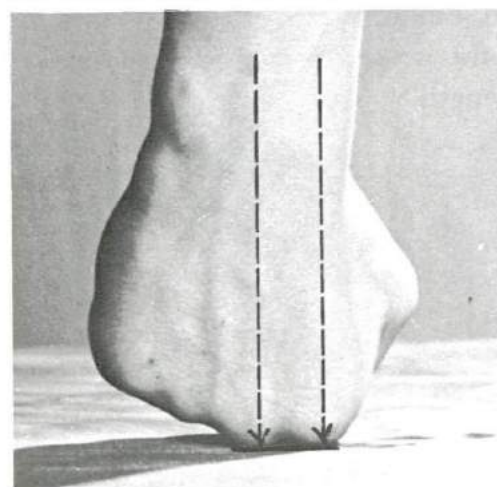
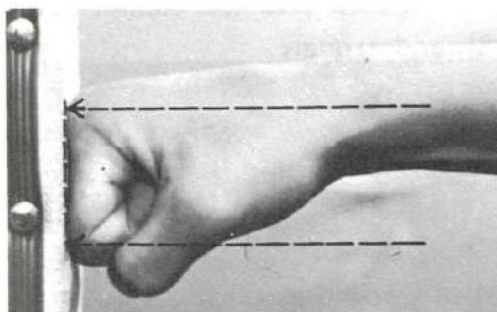


Fig. 4-11. Side and front picture of the perfect Jung Kwon attack in which the wrist is turned between 7 degrees and 8 degrees toward the direction of smallest finger to attack.

When you begin to use the Jung Kwon only the first knuckle of the second finger will make contact in force. Normally, this is not bad. However, the knuckle of the second finger will become enlarged, thereby increasing the possibility of landing on that knuckle each time you punch. By making contact only with the knuckle of the second finger there is a ninety percent probability of hurting your second finger. From then on you will not be able to utilize your fist properly. Fig. 4-13 shows this improper way of using the fist. Since the first finger is much stronger than the second finger, and the strength of two fingers is more powerful than the strength of one finger, you can utilize maximum strength of your punch by using your first and second knuckle of the first and second fingers to make contact at the same time with the target (see Fig. 4-11). In this way the strength will be distributed between the four knuckles of the two fingers and there is less chance of hurting one finger. You should also turn the fist between seven degrees and eight degrees in the direction of the small finger so that the correct four knuckles are facing the target directly and you can get maximum strength. Using

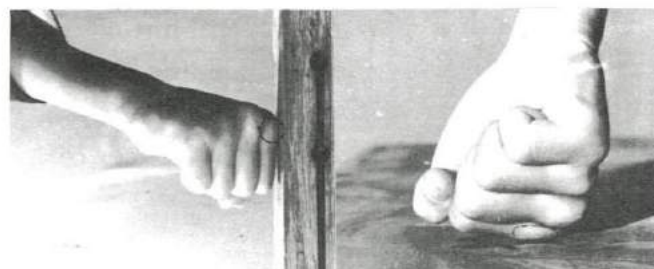


Fig. 4-12. Wrong attack with Jung Kwon where only the first finger contacts the target.

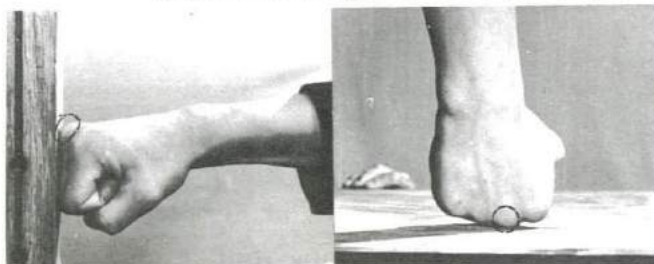


Fig. 4-13. Wrong attack with Jong Kwon where only the second finger contacts the target.

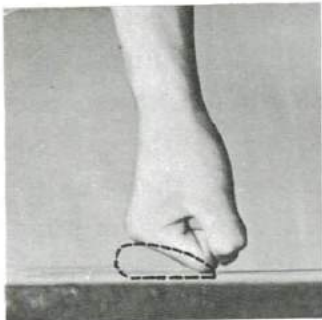


Fig. 4-14.

Wrong use of Jung Kwon. Only the first knuckle contacts the target.

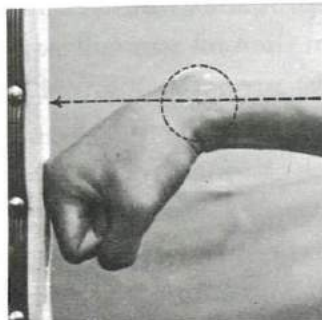


Fig. 4-15.

Wrong attack with Jung Kwon where the wrist is bent downwards.

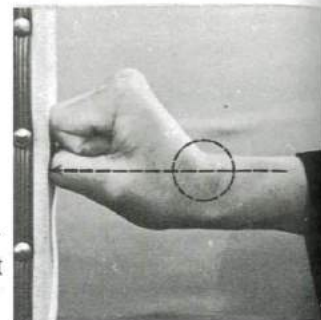


Fig. 4-16.

Error in punching where the wrist is bent upward.

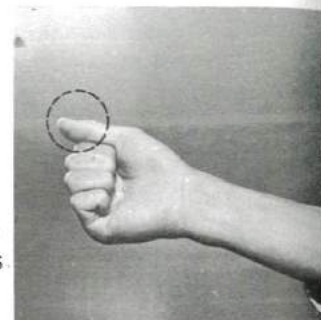


Fig. 4-17.

Error in punching because the fist is made without bending the thumb.

these methods you should get 100 percent effectiveness in using Jung Kwon. These methods should also minimize any difficulties in the utilization of Jung Kwon.

Another common mistake with the Jung Kwon is as follows: You feel you are making the fist perfectly but you are not hitting the target with the proper four knuckles. Figure 4-14 shows this error. You are not attacking properly because only the second knuckles of the first and second finger are hitting the target. This is caused by not holding the first and second fingers tightly so that the two fingers jut out. You should practice continuously to avoid making this mistake.

Another error is caused by bending your wrist down as in Fig. 4-15. If you attack strongly in this way, your wrist can be twisted or fractured.

The opposite mistake is shown in Fig. 4-16. Here the wrist is bent in an upward direction. By punching in this manner you cannot attack strongly without hurting your hand.

Another error is shown in Fig. 4-17. Here the error is in not bending your thumb. You must remember to hold the thumb under the first and second fingers. If the thumb is straight it can get caught in your clothes and

prevent you from making a fast attack. Also, with the thumb sticking out there is a great possibility of it getting injured. And, finally, without the thumb bent you cannot hold the fist tightly and strongly.

Remember that small details are important. Practice to avoid these errors and make your fist perfectly.

Author's Remarks:

Make contact only with the knuckles at the base of the fist and the first knuckles of the first and second fingers.

This fist is used primarily for offense and with strength.

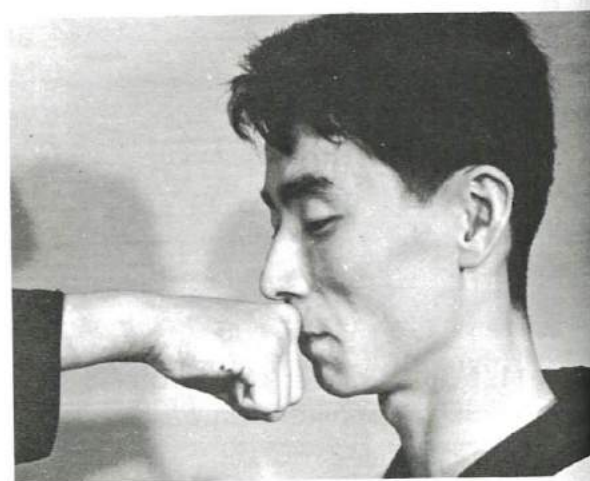
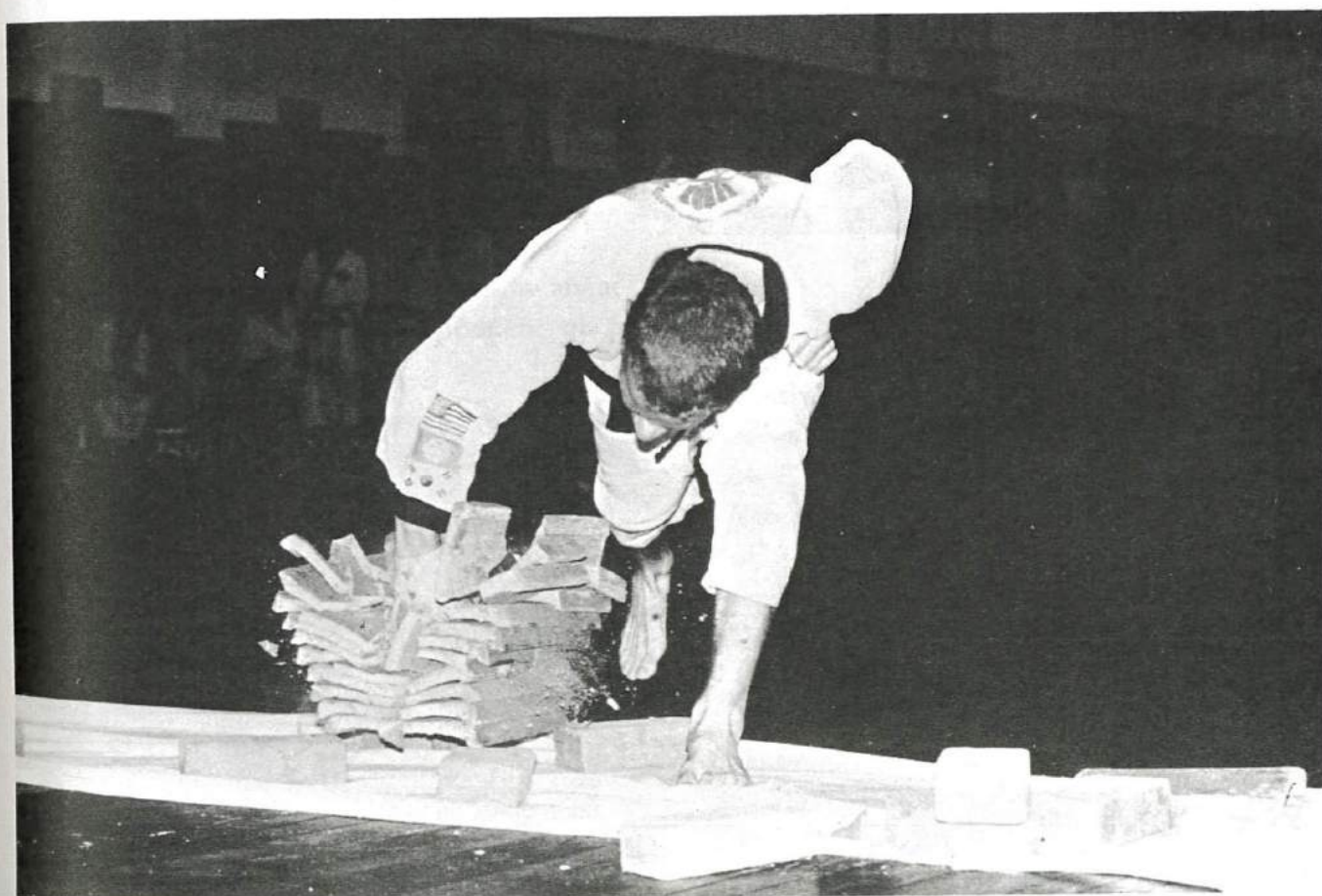


Fig. 4-18. Offensive motion with Jung Kwon.





Demonstration of breaking with Kap Kwon.



Demonstration of breaking with use of Jung Kwon.





If you must use the fist, use it only in accordance with the philosophy of Soo Bahk Do.

The Jung Kwon is used in high target areas (see Fig. 4-18) as well as other points on the body.

### ***Back Fist (Kap Kwon)***

The back fist, or Kap Kwon, is made in the same manner as the fore fist, except that the striking area is the back of the first knuckles of the first and second fingers (Fig 4-19).

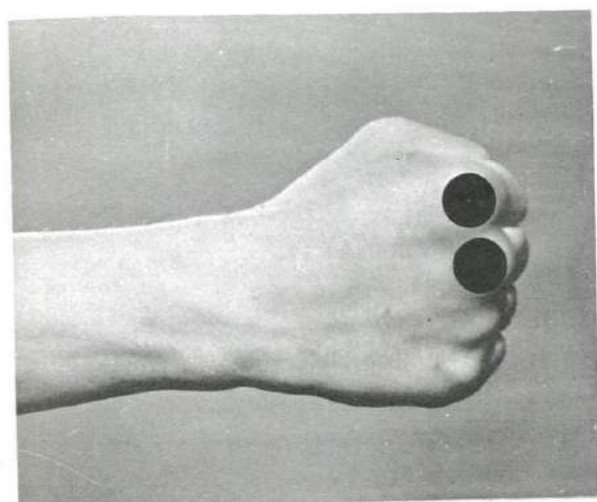


Fig. 4-19. Kap Kwon

#### **Author's Remarks:**

Make contact with the back of the knuckles, not the back of the hand.

The Kap Kwon is most effective as an attack from the side of your opponent or at close distance.



Fig. 4-20. Offensive motion with Kap Kwon.

Be careful not to hurt a vital area located on the back of the hand between the first and second finger bones.

The Kap Kwon is basically an offensive movement directed at high target areas such as under the nose or the temple (see Fig. 4-20). It can also be used on other parts of the body.

### ***Soft Fist (Yoo Kwon)***

Soft fist, or Yoo Kwon, is made the same as the Jung Kwon fist but it is held softly, not tightly, and without strength. With Yoo Kwon one strikes by making contact on the target with the bottom of the second knuckle of the first and second fingers as shown in Fig. 4-21.

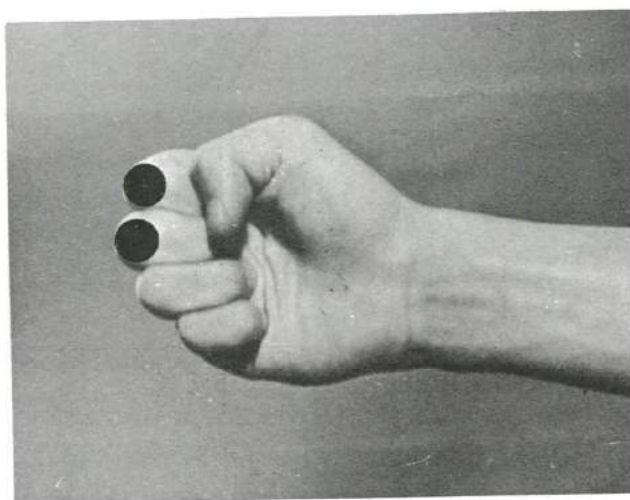


Fig. 4-21. Yoo Kwon

To do this you do not hold your fingers tightly. Most of the time Yoo Kwon is utilized as an offensive movement but it can also be used as a defensive movement. You can use Yoo Kwon for offensive purposes on the face of your enemy, making contact with the second knuckles of your fingers (see Fig. 4-23). Usually Yoo Kwon is not used for attacking but for testing of the opponent's reaction (see Fig. 4-22).

#### **Author's Remarks:**

Make contact with the end part of the first knuckle and the base part of the second knuckle from the thumb and the first, second and third fingers.



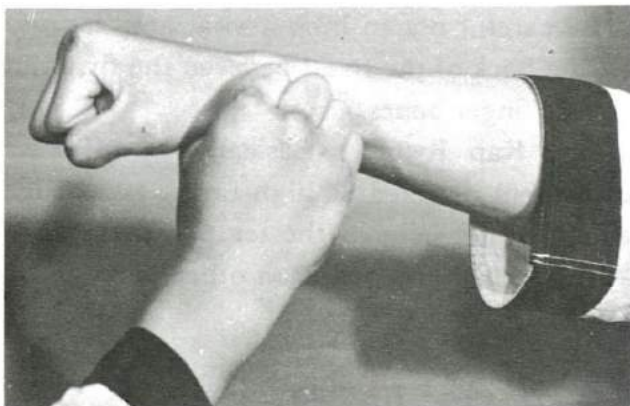


Fig. 4-22. Principal use of Yoo Kwon for testing the enemy.



Fig. 4-23. Demonstration of offensive movement with Yoo Kwon.

Do not put too much strength in your fist.

Do not loosen your fist too much and make sure that your fingers are held closed (keeping the proper form).

Yoo Kwon is utilized to fake or test your opponent (see Fig. 4-22 and 4-23).

### ***Knife Fist (Kwon Do)***

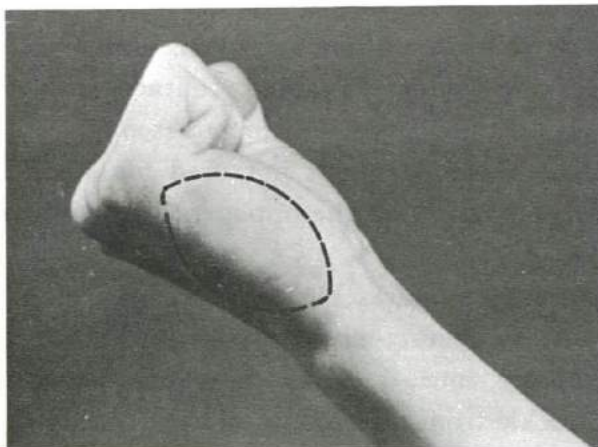


Fig. 4-24. Kwon Do

The knife fist is held the same as the Jung Kwon. Contact is made on the side of the hand between the wrist and the bottom of the little finger's first knuckle, as shown in Fig. 4-24. Kwon Do can be used both as an offensive and defensive technique. You should not use Kwon Do until you have conditioned your hand and built up the muscle on the bottom of the hand. This will help to prevent injury and you will have more confidence when using this technique. The ways in which Kwon Do are used are shown in Fig. 4-25 and 4-26.



Fig. 4-25. Defensive use of Kwon Do against round house kick.

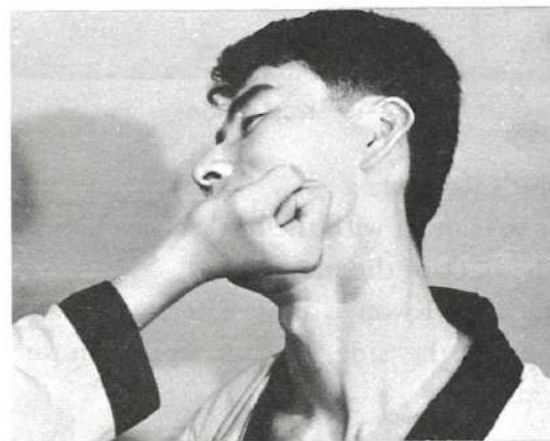


Fig. 4-26. Offensive motion to chin with Kwon Do.

### ***One Finger Fist (A) (Il Ji Kwon)***

To make Il Ji Kwon (A), you make a fist like Jung Kwon except you push out the first finger so it juts out in front of the others and circles the tip of the thumb beneath it (see Fig. 4-27). With Il Ji Kwon you can attack small indented pressure areas such as areas found in the face or other points as shown in Fig. 4-28.



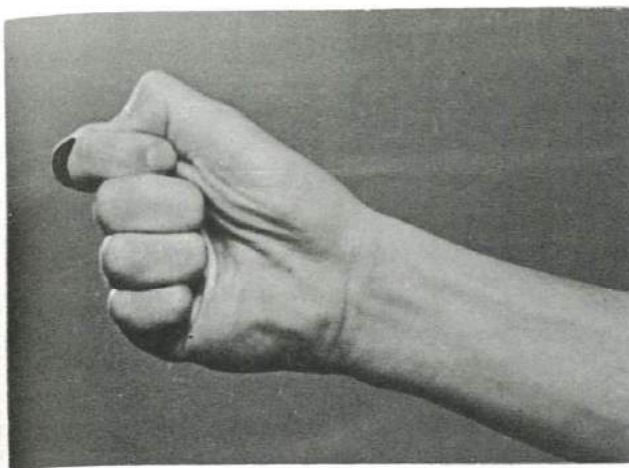


Fig. 4-27. Il Ji Kwon (A)

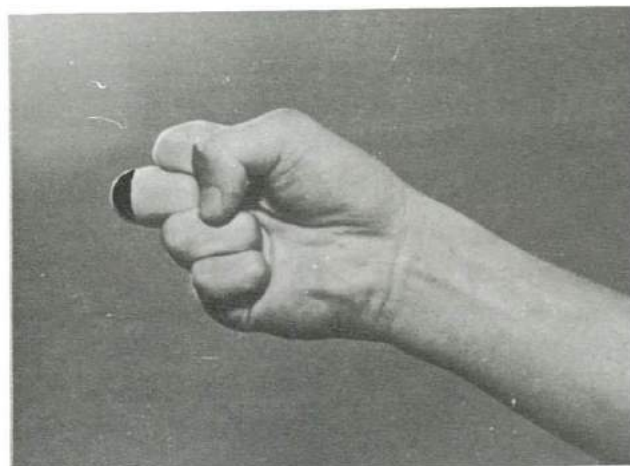


Fig. 4-29. Il Ji Kwon (B)



Fig. 4-28. Offensive use of Il Ji Kwon to the opponents back ear area.

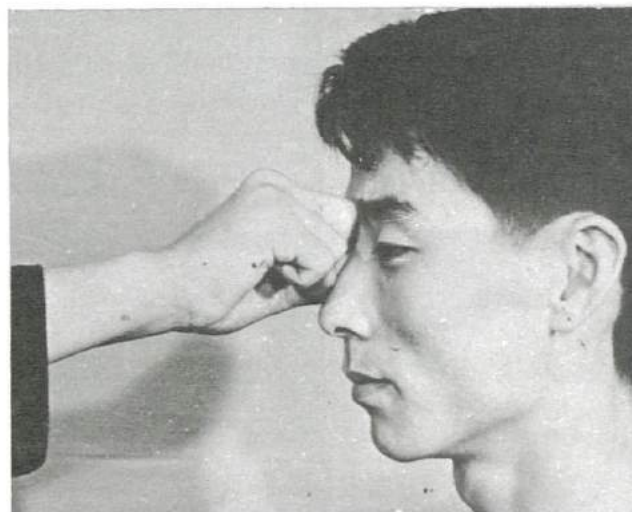


Fig. 4-30. Offensive use of Il Ji Kwon (B) between both eyes of the opponent.

**Author's Remarks:**

Make contact with the second knuckle (metacarpal) bone of the first finger. Il Ji Kwon is used to attack points which are narrow, indented or otherwise not flat. You must use this technique with great accuracy.

***One Finger Fist (B) (Il Ji Kwon)***

To make Il Ji Kwon (B), hold your fist in the same manner as Jung Kwon except that you push out the second finger and hold tightly with the first and third fingers, pressing the thumb against the third knuckle of your second finger as shown in Fig. 4-29.

**Author's Remarks:**

Same as Il Ji Kwon (A). For application see Fig. 4-30.

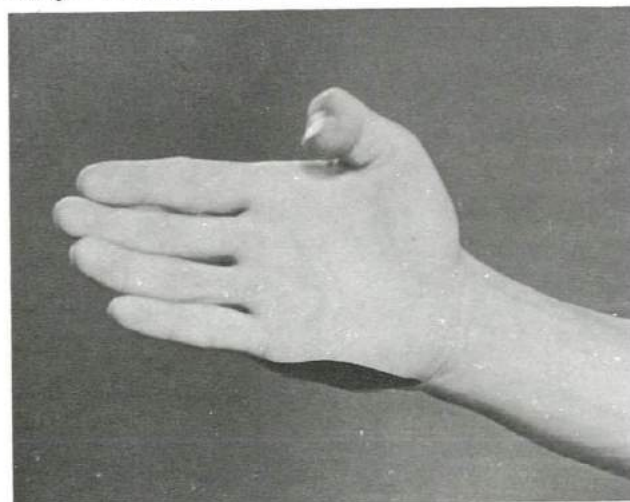
**Open Hand Techniques*****Knife Hand (Soo Do)***

Fig. 4-31. Correct Soo Do.



The Knife Hand or Soo Do is one of the most important techniques among open hand techniques and is utilized as much as the Jung Kwon. When you practice the Jung Kwon you must condition your hand to build up the skin and bone as you train, or else your hand will be easily injured and recovery is very slow and difficult. However, with the practice of the Soo Do, it is not likely that you will hurt your hand. Even if your hand becomes injured it usually will recover quickly. However, there is the possibility that you may hurt your fingers when you practice open hand techniques, so careful attention is required.

To make a Soo Do or open hand, start with your hand spread, bend your thumb as shown in Fig. 4-31. Next, bring together your other four fingers. Keeping your fingers straight,

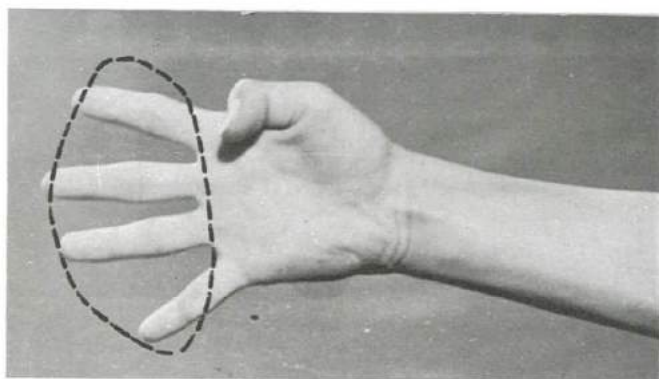


Fig. 4-32. Wrong Soo Do where the four fingers are spread.

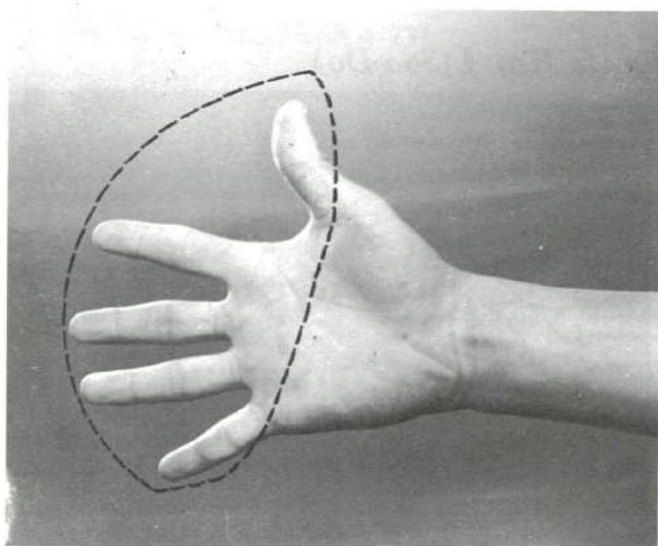


Fig. 4-33. Error in Soo Do where the five fingers are spread.

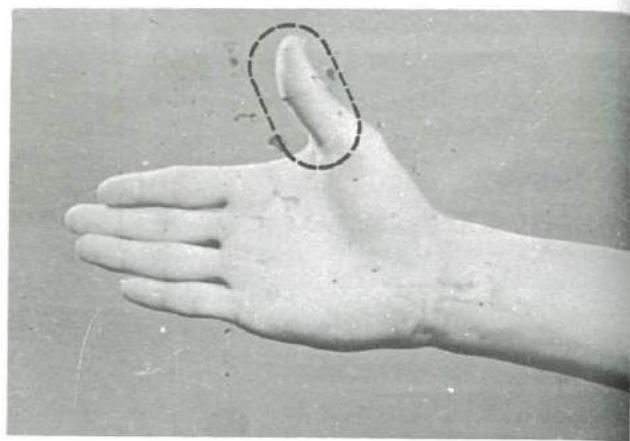


Fig. 4-34. Error in Soo Do where the thumb is kept up.

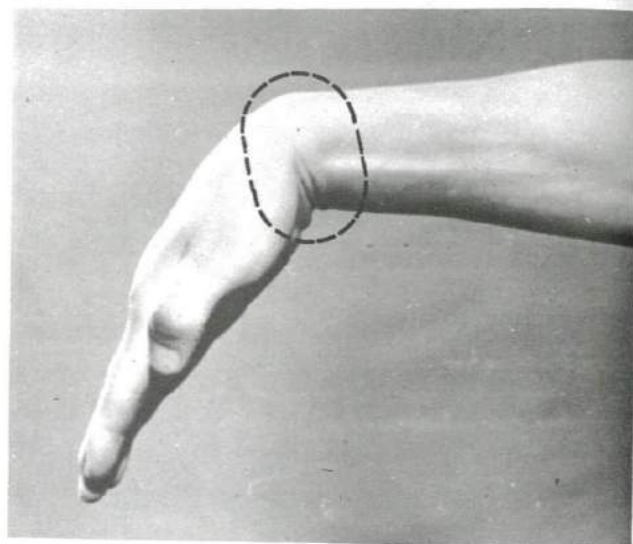


Fig. 4-35. Error in Soo Do because the wrist is bent down.

bend the front part of your fingers slightly as in Fig. 4-32. The part of the hand used when you strike Soo Do is the side of the hand between the wrist and 1cm from the first joint of the pinkie finger. You must practice to condition your hand for a long and continuous time in order to show a strong and effective Soo Do.

Fig. 4-32 shows one common error. Here, the four fingers are spread apart. This is not good technique because with the fingers spread you can easily hurt yourself. Also, you cannot show maximum strength because the concentration of power is separated into each of the fingers. Figure 4-33 shows the error of keeping the entire hand open.

With your five fingers spread as in Fig. 4-33, your strength will be separated and your





Illustration of breaking technique with Soo Do.

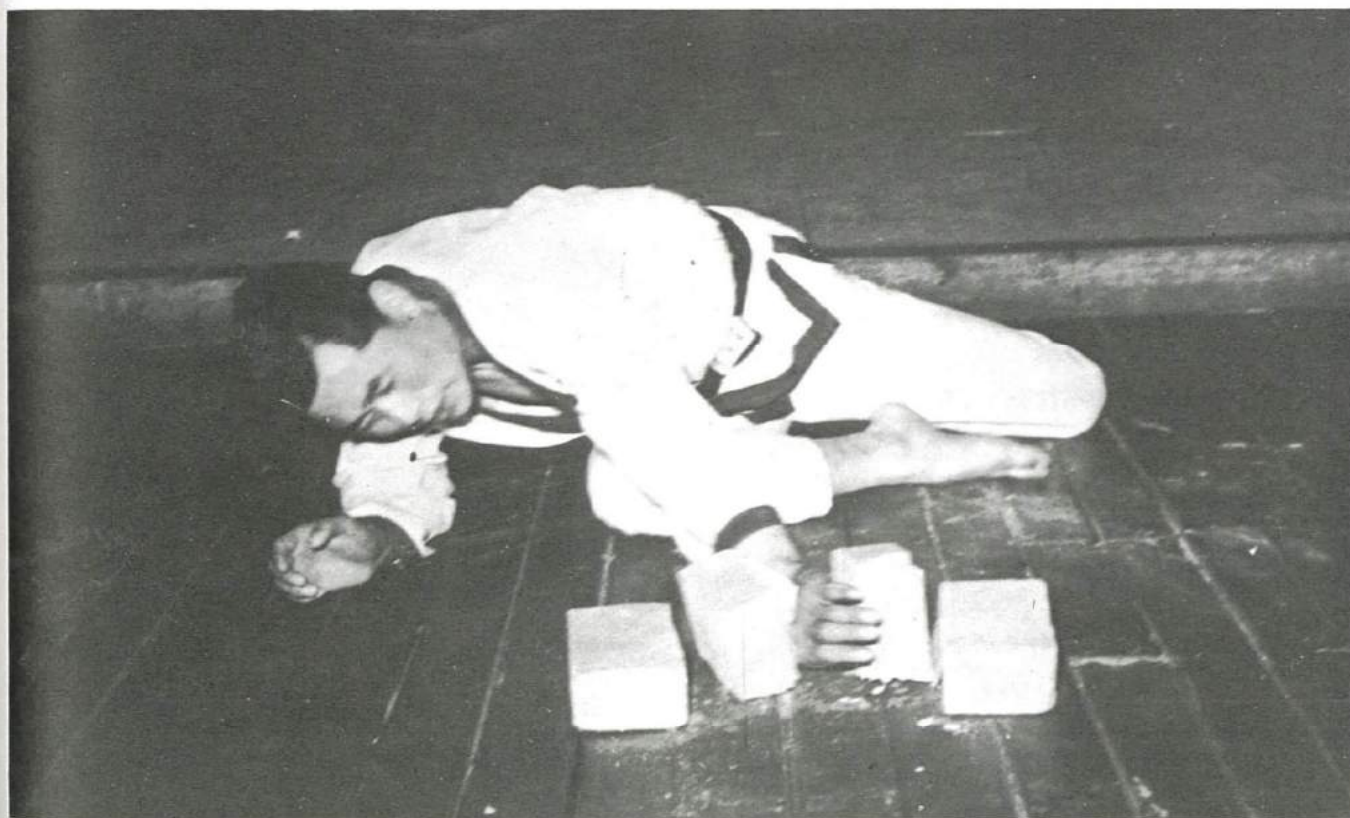


Illustration of breaking technique with Yuk Soo Do.





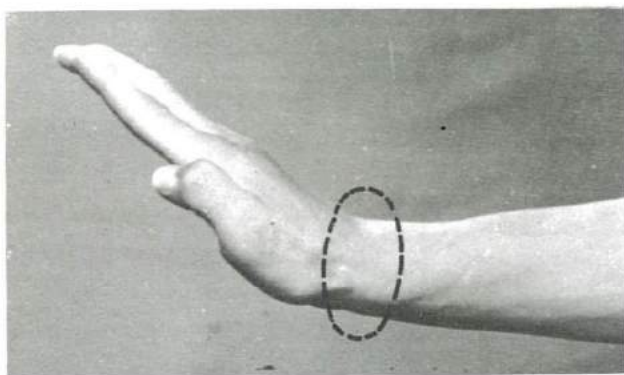


Fig. 4-36. Error in Soo Do because the wrist is bent upward.

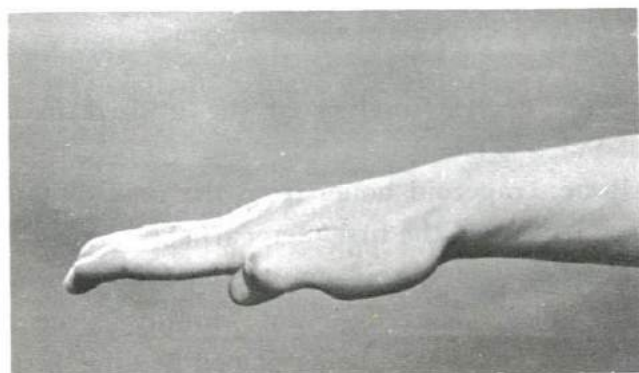


Fig. 4-37. Correct Soo Do

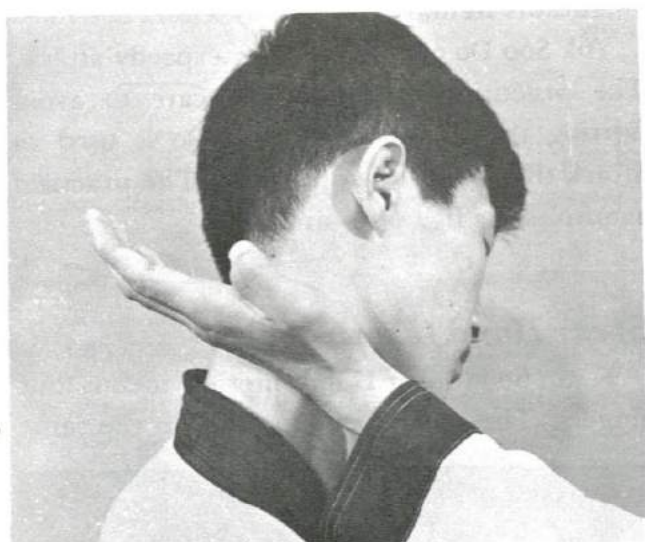


Fig. 4-38. Offensive motion to the neck with Soo Do.

fingers will be hurt.

In Fig. 4-34, the thumb is sticking out straight instead of being bent down in the correct form. With this incorrect form you cannot show maximum strength and also your thumb can easily be hurt. Therefore, it is wise to use the perfect Soo Do form. When utilizing Soo Do, your hand and wrist should be held



Fig. 4-39. Defensive use and counter attack with Soo Do against attack from opponent to a high aim point.



Fig. 4-40. Offensive use of Soo Do.

straight as in Fig. 4-37. Fig. 4-35 shows the error of bending the wrist in a downward position and Fig. 4-36 shows the error of bending the wrist in an upward position. Your bent wrist will interfere with your concentration of power to the proper area. Also, a bent wrist cannot utilize the correct techniques in both offensive and defensive movements.

You should try to train your Soo Do perfectly each time you practice, so that you can show maximum strength and your offense and defense will be correct.

Physiological analysis of the utilized part of Soo Do.

- Bone: Metacarpal  
Bone of the fifth finger and carpal bone.
- Muscle: Muscles of hypothenar eminence



### Author's Remarks

Do not open the hand all the way when using the Soo Do. Be careful to avoid injuring your fingers.

The Soo Do can be used both as a defensive and an offensive technique aimed at the deep points of the opponent such as the neck. Practical examples of its use can be seen in fig. 4-38, 4-39 and 4-40.

### Yuk Soo Do (Reverse Knife Hand)

The remarks for Yuk Soo Do as well as hand condition are the same as for Soo Do. The only difference is that the part utilized to make contact in Yuk Soo Do is the opposite part of the hand from the area used in Soo Do.

The contact area in Yuk Soo Do consists of the triangular muscle, which crosses obliquely, laterally and distally into thenar eminence and is joined by the first Palma intercrosseous muscle (the muscle between the thumb and first finger). Yuk Soo Do is used with the thumb on the palm. Yuk Soo Do is used mainly for offensive techniques delivered with a speedy attack and fast reaction.

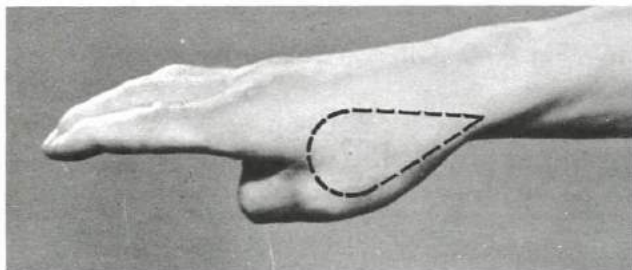


Fig. 4-41. Yuk Soo Do

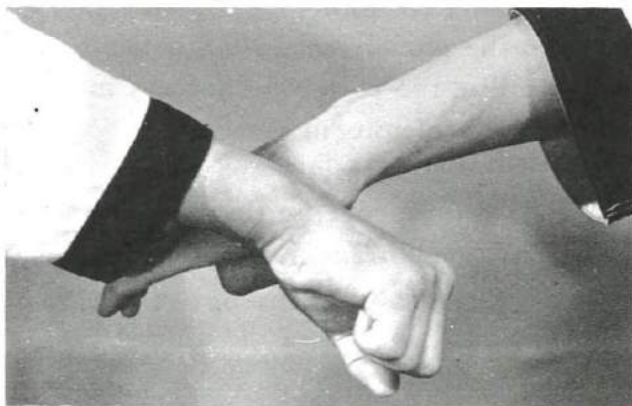


Fig. 4-42. Defensive movement with Reverse Soo Do against enemy's attack.



Fig. 4-43. Offensive use of Yuk Soo Do to the In Joong or high aim point.

Physiological analysis of the utilized part of Yuk Soo Do.

Bone: Trapezoid bones from the base of the fist and the first metacarpal bones.

Muscle: triangurlar muscle which crosses obliquely, laterally, and distally into thenar eminence, being joined by the first palma intercrossoeus muscle.

### Authors Remarks

Yuk Soo Do can be used for a speedy attack. The practitioner should take care to avoid hurting the fingers. Yuk Soo Do is used to attack the face of the opponent. The practical examples are fig. 4-42 and 4-43.

### Spear Hand (Kwan Soo)

Kwan Soo (Spear Hand) literally means four fingers. The spear hand is made in the same

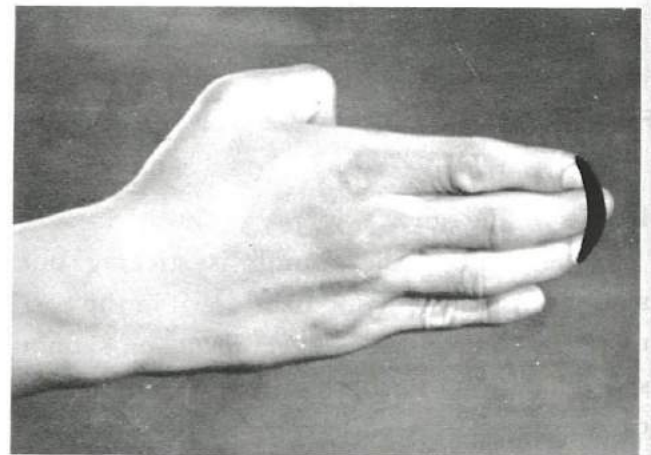


Fig. 4-44. Kwan Soo



manner as the Soo Do but the power must be concentrated in the fingers. Kwan Soo is used to stab with the fingers in an offensive technique.

Kwan Soo can be very effective if the fingers are conditioned by continuous training. This technique is used only at particular times. The following are four different methods of Kwan Soo:

1. Four fingers are used together with the long fingers slightly bent.

2. The first, second and third fingers are used together with the middle longest finger slightly bent, to achieve a level surface. (This type of Kwan Soo is the most frequently used.)

3. The two fingers are used together; i.e., the second and third fingers.

4. The first and second fingers are used together.

Figure 4-45 offers a diagram on the above types of Kwan Soo.

Figure 4-47 shows the correct motion of a Kwan Soo attack.

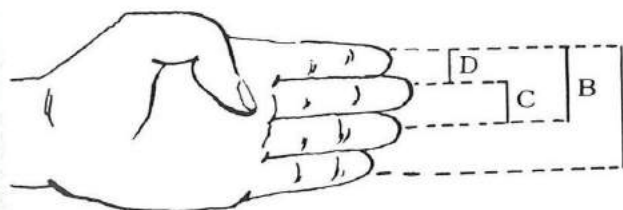


Fig. 4-45. Diagram of many different kinds of Kwan Soo.

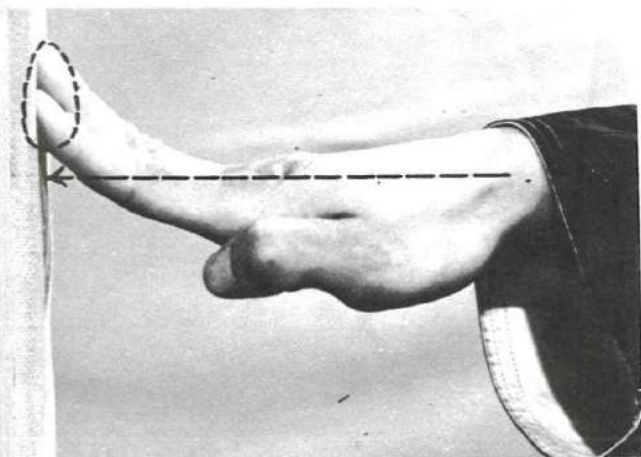


Fig. 4-46. Wrong and dangerous use of Kwan Soo because fingers are bent upward.

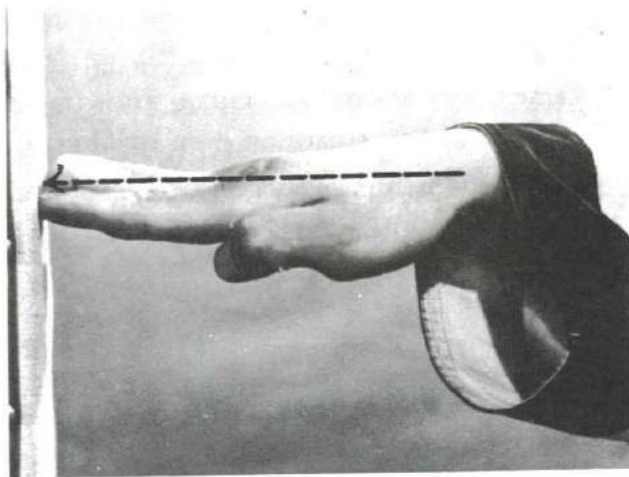


Fig. 4-47. Correct motion of Kwan Soo.

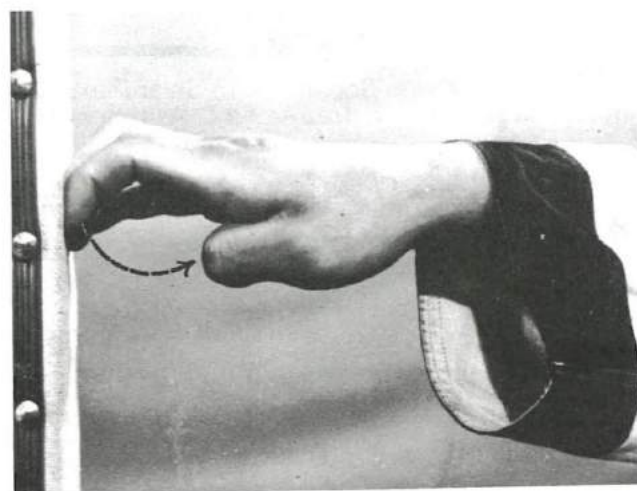


Fig. 4-48. Reference diagram

The end of the middle finger should always be bent slightly inward in a Kwan Soo attack. If all fingers are held straight they will bend upward upon contact and this could cause the fingers to break if the impact were strong. Figure 4-46 illustrates this serious error. The practitioner must pay close attention to his fingers during training for Kwan Soo.

Figure 4-48 illustrates the error of bending the fingers too much. With this error, the fingers are caused to bend downward upon contact which could result in a useless and weak technique which affords the practitioner weak power.

Author's Remarks:

Contact is made at the end of the phalanges, supported by the profundus tendons and finger muscles.

Target areas are the soft or narrow points on

the body as in Fig. 4-49, predominantly in the middle area.

Remember always to curve the fingers slightly inward to create an even striking surface.

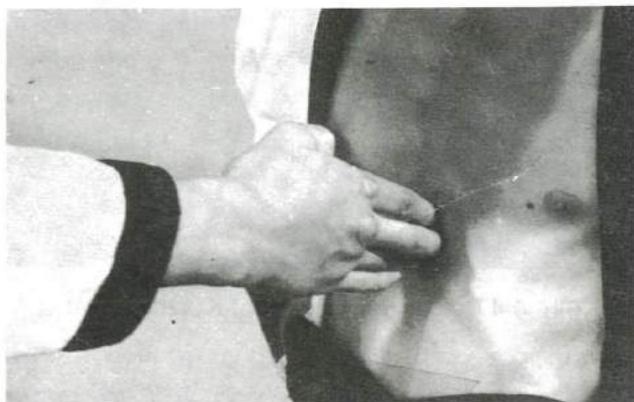


Fig. 4-49. Kwan Soo attack to Solar Plexus.

### ***Fore Knuckle Hand (Ban Jul Kwan Soo)***

Ban Jul Kwan Soo is half-bent Kwan Soo. It is not used often and is used only as an offensive motion. Contact is made with the end of the middle (or second) knuckle of the first, second and third fingers, as shown in Fig. 4-50. With this method, the hand is held straight at the wrist and the fingers are bent from the middle (or second) knuckle and held close to the palm. The large (first) knuckles are kept straight. The thumb is also bent. (See Fig. 4-51.)



Fig. 4-50. Ban Jul Kwan Soo

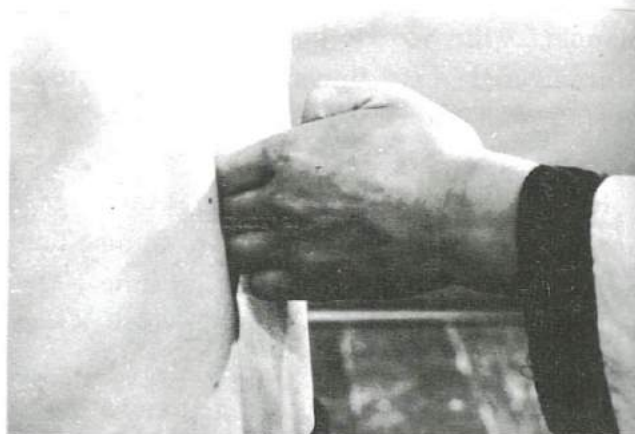


Fig. 4-51. Attack to the vertebra with Ban Jul Kwan Soo.

### ***Author's Remarks:***

This technique is best used at narrow target areas and in the hollows of the body. Remember to bend and hold the four fingers tightly.

### ***One-Finger Spear Hand (Il Ji Kwan Soo)***

Figure 4-52 illustrates the correct Il Ji Kwan Soo. Il Ji Kwan Soo is an attack with the end part of the first finger. You cannot deliver much power with just one finger so this method is not used often. It is used primarily to attack a weak area of the opponent such as the eyes.

To make Il Ji Kwan Soo, start from the Jung Kwon position. Thrust out the first finger, keeping it straight and tuck the thumb tightly across the other fingers (Fig. 4-52).

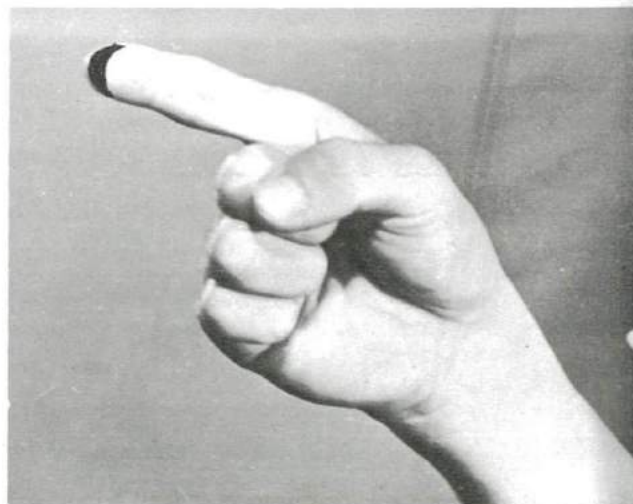


Fig. 4-52. Il Ji Kwan Soo



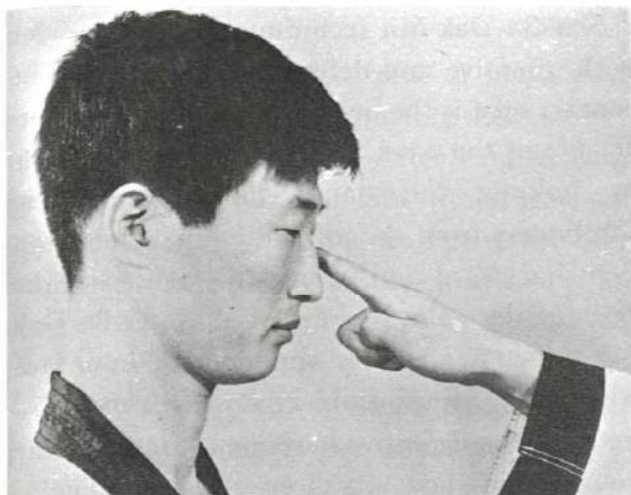


Fig. 4-53. Use of Il Ji Kwan Soo to attack the eye

**Author's Remarks:**

The point of contact is supported by the profundus tendon.

Avoid hurting your fingers by only attacking the soft areas of your opponent.

**Two-Finger Spear Hand  
(Ee Ji Kwan Soo)**

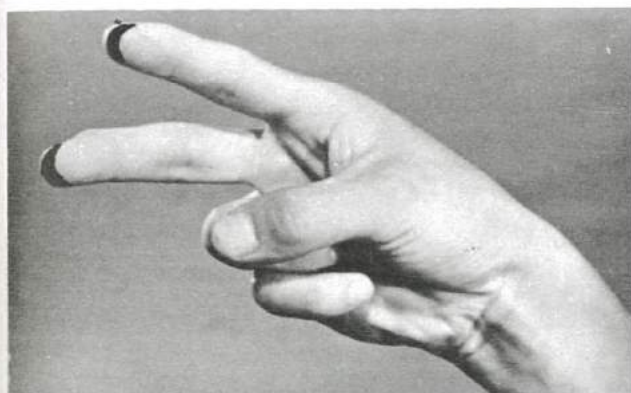


Fig. 4-54. Ee Ji Kwan Foo.

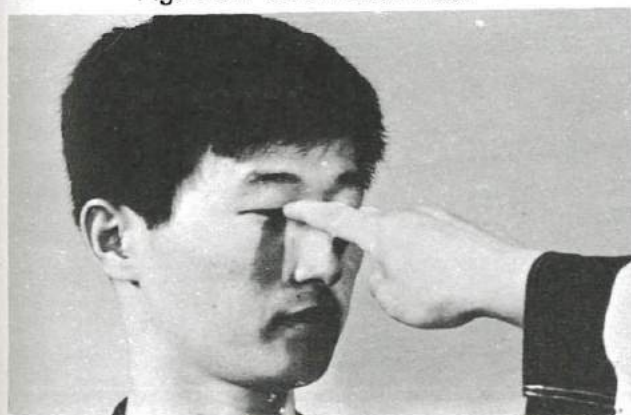


Fig. 4-55. Offensive use of Ee Ji Kwan Soo to both eyes.

Ee Ji Kwan Soo means two-finger spear hand. In this method the end part of the first and second fingers are utilized. This is used to attack weak aim points such as the eyes. Ee Ji Kwan Soo is made in the same manner as Il Ji Kwan Soo except two fingers are used and the thumb is moved to hold the last two fingers (Fig. 4-54).

Author's Remarks (See Il Ji Kwan Soo)

**Plier Hand (Jip Kye Son)**

This technique is not common but it can be used in both offensive and defensive movements. It is made by holding the hand and wrist straight: the first four fingers are held together and bent slightly from the first and second joints. The thumb is held apart from the fingers and also bent from the first joint (Fig. 4-56).

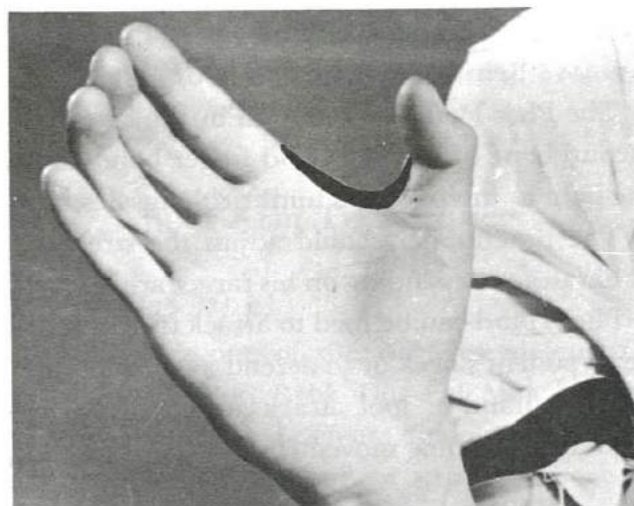


Fig. 4-56. Jip Kye Son



Fig. 4-57. Attack with Jip Kye Son with upward movement to enemy's neck.



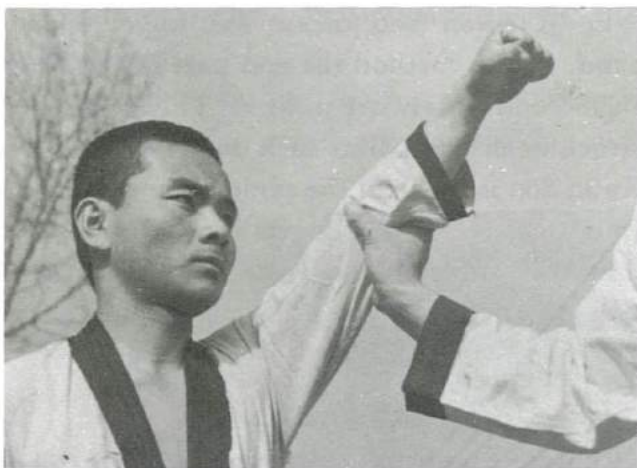


Fig. 4-58. Protective use of Jip Kye Son with lifting up movement used against opponents high and attack.

Jip Kye Son is used to attack the neck of the opponent (as shown in Fig. 4-57) or as a protective movement for blocking and holding when the opponent attacks with his hand to the front part of the body (see Fig. 4-58).

**Author's Remarks:**

The Plier Hand is supported by the first and second bone of the palm and finger bones and the palmar interossei and lumbrical muscles.

The practitioner should adjust the strength of his attack depending on his target area.

Plier Hand can be used to attack the front of an opponent's neck or to defend against an opponent's hand or foot attack accompanied by holding or pushing movements.

***Palm Heel (Son Ba Dak Mit or Jang Kwon)***



Fig. 4-59. Bottom of palm

Son Ba Dak Mit techniques are utilized for both offensive and defensive movements. The contact area is the heel of the palm on the underside of the wrist. Son Ba Dak Mit is made by holding the hand flat and bending the fingers from the middle joint. The wrist is bent backward and strength is focused to the heel of the palm (see Fig. 4-59). Son Ba Dak Mit is used to attack an opponent's chin or face with power, as shown in Fig. 4-61. It may also be used as a defensive movement to push away your enemy when he attacks as shown in Fig. 4-60.

**Author's Remarks:**

The palm heel is supported by the carpal bones and the adductor pollicis muscles.

This technique has strong defensive

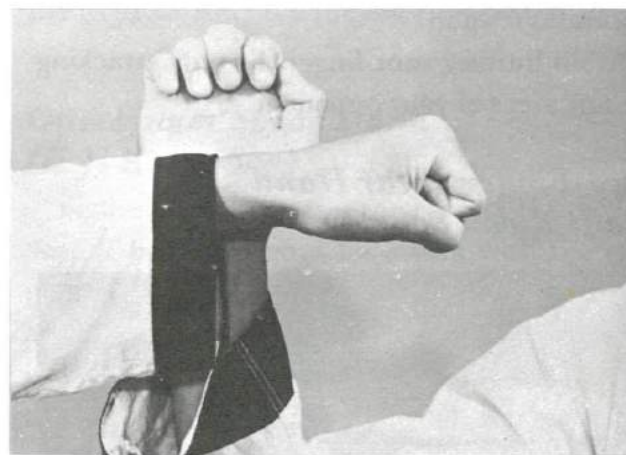


Fig. 4-60. Defensive use of Son Ba Dak Mit from the side against enemy's attack to middle aim point.



Fig. 4-61. Offensive use of Son Ba Dak Mit with upward technique to the chin.



strength.

When attacking, be careful to bend your fingers in order to prevent hurting them.

Palm heel is used as a defense movement against a strong hand or foot attack from an opponent. It is also used as an offensive movement to the face (especially the chin) area of an opponent.

### *Upper Wrist (Son Mok Deung)*

Son Mok Deung is the upper part of the wrist. This technique is not strong and therefore not used often. The contact area is the upper side of the wrist. To make Son Mok Deung the hand is held flat and then it is bent downward. The correct Son Mok Deung is shown in

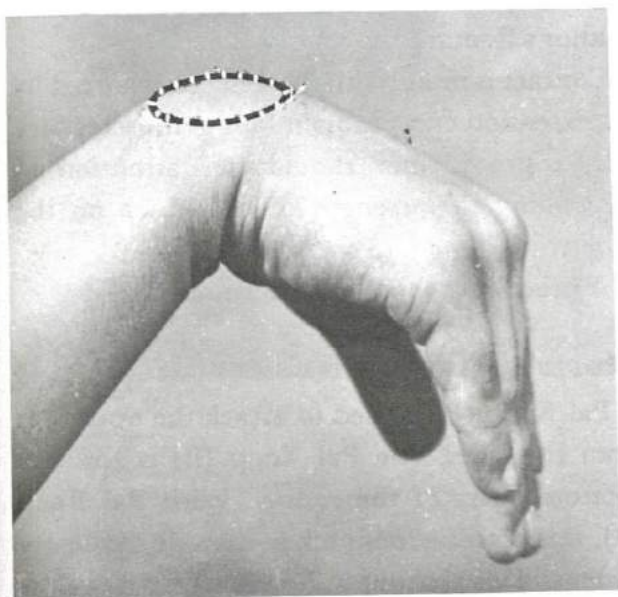


Fig. 4-62. Son Mok Deung

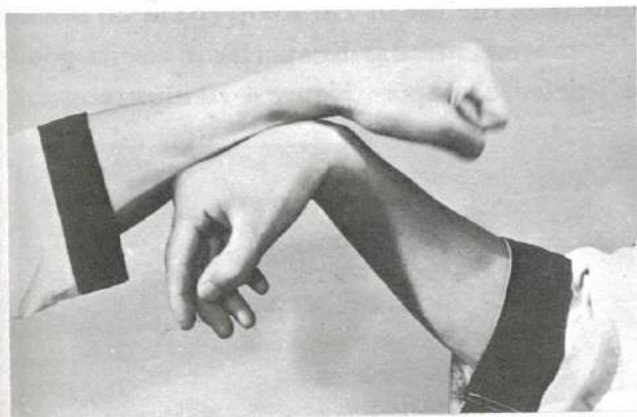


Fig. 4-63. Defensive use of Son Mok Deung to enemy's wrist against the opponent's fist attack to high aim point.

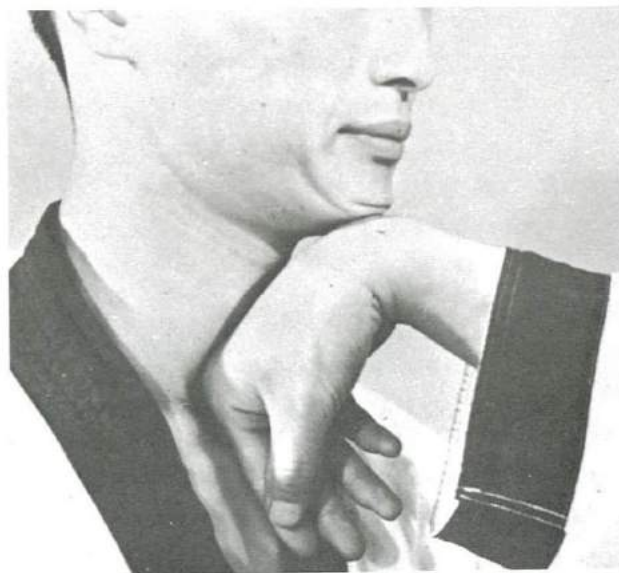


Fig. 4-64. Offensive attack to the chin using Son Mok Deung.

Fig. 4-62. This technique is used as a defense against a hand attack from an opponent as shown in Fig. 4-63. It is also used as an offensive motion to attack an opponent's chin in an upward direction as shown in Fig. 4-64.

## Upper Arm Techniques

### *Wrist (Pal Mok)*

Pal Mok is one of the strongest defensive techniques in Soo Bahk Do. Pal Mok is the most frequently used defense against hand and foot attacks. Because of its strong defensive motion, it is especially effective against most

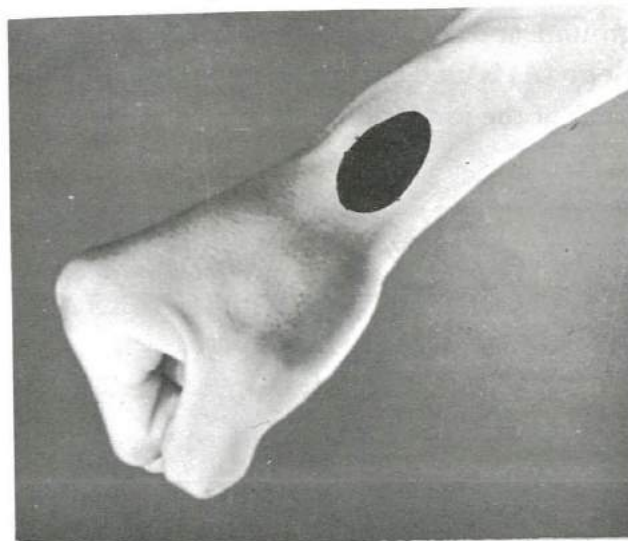


Fig. 4-65. Pal Mok (wrist)



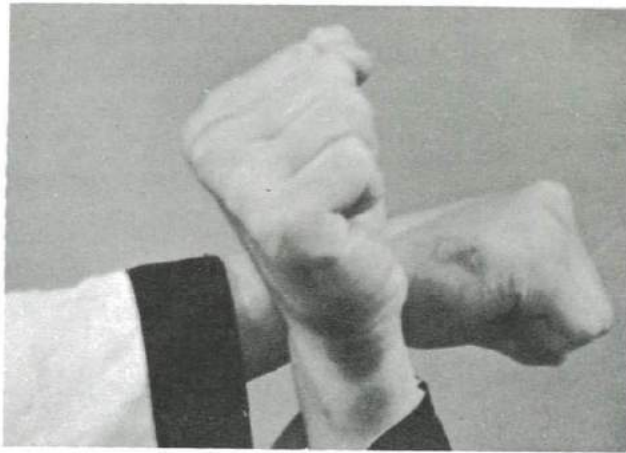


Fig. 4-66. Defensive use of Pal Mok against a middle hand attack.

foot attacks. To properly use Pal Mok, the practitioner maintains a Jung Kwon and keeps the wrist straight. The area which makes contact is shown in Fig. 4-65. An area on the exact opposite side of the wrist can also be used. Figure 4-66 demonstrates the method of using Pal Mok.

**Author's Remarks:**

This technique is supported by the Radius (inner side of the wrist) or the Ulna (outer side of the wrist). Make sure not to contact with the upper or lower parts of the wrist as they are vulnerable to injury.

***Elbow (Pal Koop-A)***

In Pal Koop (A), the bone at the point of the elbow is used. To execute an attack using Pal Koop (A), bend the arm at the elbow and hold the lower half of the arm with palm facing the ground and arm parallel to the ground. Pal Koop (A) is used against an opponent who is in front of the practitioner. It is used as an attack

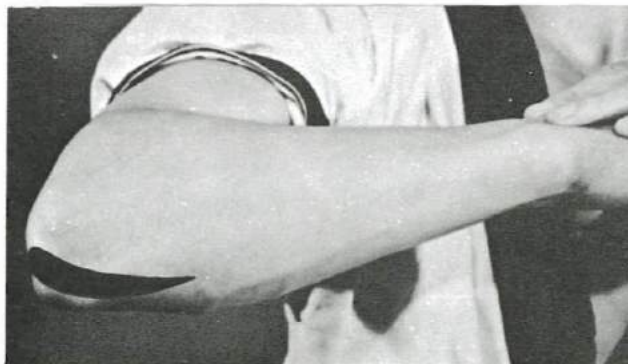


Fig. 4-67. Pal Koop (A)

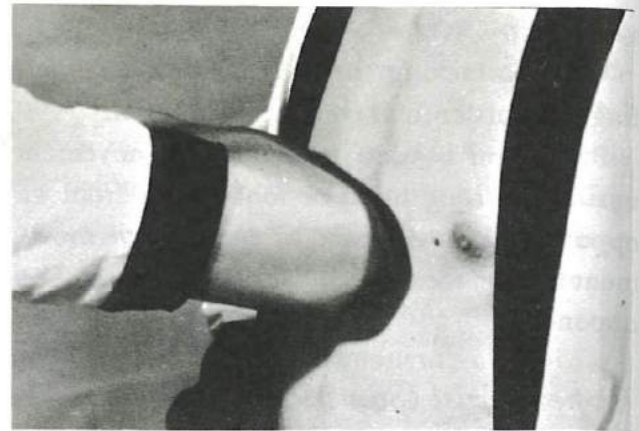


Fig. 4-68. Offensive use of elbow to attack the middle aim point of enemy directly in front of practitioner.

in offensive movements. Because of the natural strength of a Pal Koop (A) movement, it is a good weapon for self defense.

**Author's Remarks:**

Contact is made with the Ulna, supported by the extension carpi radialis longus muscles.

The practitioner should pay attention to controlling the strength of his attack on the target.

A practical example is shown in Fig. 4-68.

***Elbow (Pal Koop-B)***

Pal Koop (B) is used to attack the opponent from the side. The Pal Koop (B) is the end (bottom) part of the radius. With Pal Koop (B), it is possible to attack to the side of the opponent. This technique is utilized from a close distance and is a strong attack. Figure 4-71 illustrates the use of Pal Koop (B) as an offensive movement. Pal Koop (B) is also a good self-defense weapon. Figure 4-70 illustrates the

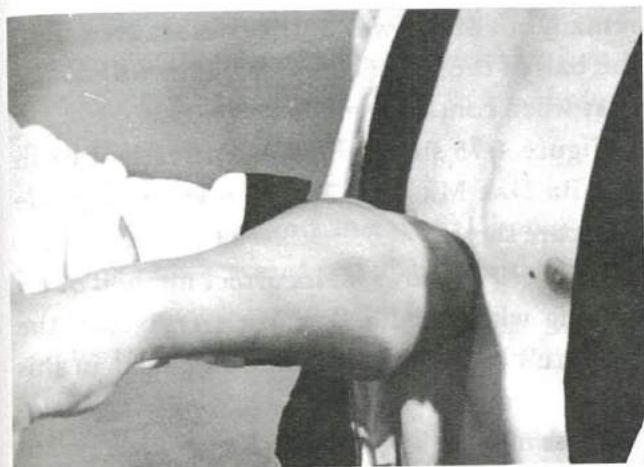


Fig. 4-69. Pal Koop (B)





Fig. 4-70. Defensive technique with Pal Koop to the foot of the opponent who is attack with a side pushing kick.



use of Pal Koop (B) for defensive purposes.

Author's Remarks:

Contact is made with the base part of the radius.

The technique has strong offensive power in short distances.

Pay close attention to the control of strength when utilizing Pal Koop because an offensive attack with Pal Koop (B) can be very strong.

Pal Koop (B) is used to attack the Myung Chi (middle area of the body). Practical examples are shown in Fig. 4-70 and 4-71.

## Methods of Using the Feet

In Soo Bahk Do, foot techniques hold an im-

portant place and are one of the representative techniques of the style. Foot techniques are used in both offensive and defensive movements. The practitioner will waste his time if he practices foot techniques without a thorough knowledge of correct procedures and the reasons for them.

Also, one must consider the scientific data for a full comprehension of foot techniques. Therefore, considering both what would be ideal and what is physiologically best, the author has selected the most effective parts of the foot with which to make contact when executing an attack. They are: bottom of foot, rear edge of heel, front side of foot, top of foot, heel, side edge of heel, and the knees.

## Diagram of the Bones of the Foot

(Only those parts of the foot relevant to foot techniques will be described.)

The skeleton of the foot consists of three groups of bones. The tarsal bones are somewhat equivalent to the carpal bones of the wrist, and the metatarsal bones are similar to the metacarpal bones of the hand. The phalanges are like the bones of the fingers. Muscle groups in the sole of the foot are the lateral plantar muscles, central plantar muscles and medial plantar muscles. Tendons used in conjunction with these muscle groups are: the extensor digitorum longus, extensor hallucis longus and the achilles tendon.

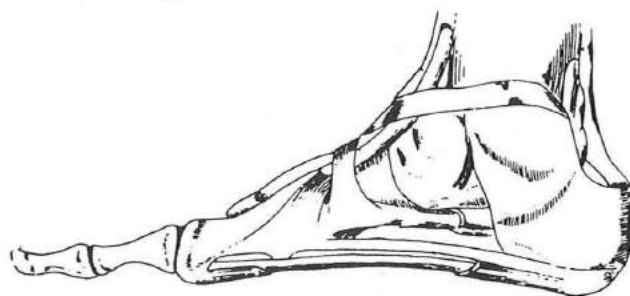


Fig. 4-72. Diagram of foot

## Bottom of the Foot (Bal Ba Dak Mit-A)

In Bal Ba Dak Mit (A), the area to make



contact with is the ball of the foot between the big toe and the second toe. You can use this part of the foot without extensive training or conditioning because the area already has a surface which is naturally hard enough to use (see Fig. 4-73).

Bal Ba Dak Mit can be used for front kick, side kick and round kick. In using this area, the five toes must be bent back as much as possible toward the top of the foot (see Fig. 4-75).

There are several reasons for bending the toes upward. This should be done tightly, and the toes should be held together, not spread apart. Bending your toes in this manner tightens the leg muscles and enables you to focus your strength, not only in the leg but in the contact area of the bottom of the foot as well. Also, by pushing the toes back, they

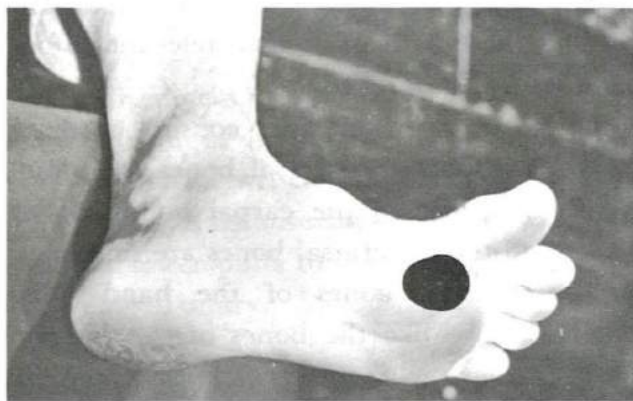


Fig. 4-73. Utilizing part for the bottom of foot.

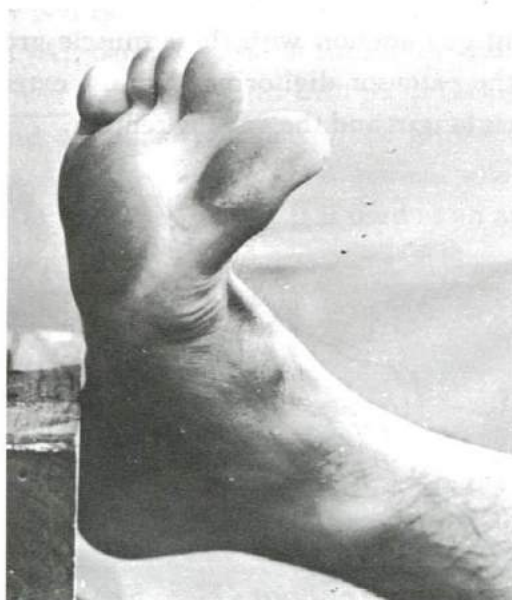


Fig. 4-74. Illustration of the correct contact area of bottom of foot when kicking.



Fig 4-75

Front and side views of the utilized part of the bottom of the foot.

Contact is made with darkened areas as shown.



Fig 4-76

Wrong kicking motion as ankle is bent upward too much.

remain out of the way of the contact area, i.e., the ball of the foot. Therefore, they will not be hurt when contact is made.

Figure 4-75 shows the area correctly used in Bal Ba Dak Mit (A). Both the front and side views are shown.

Figure 4-76 shows an incorrect method of attacking with Bal Ba Dak Mit (A). Notice the toes are not bent. With your feet held in this position, attack your target strongly and also the toes may be hurt on contact. Notice also in Figure 4-76, the ankle is bent upward too much so that your foot movement will lack strength.

Figure 4-78 shows another imperfect movement where the toes are bent toward the bottom of the foot. Here, clearly, the toes

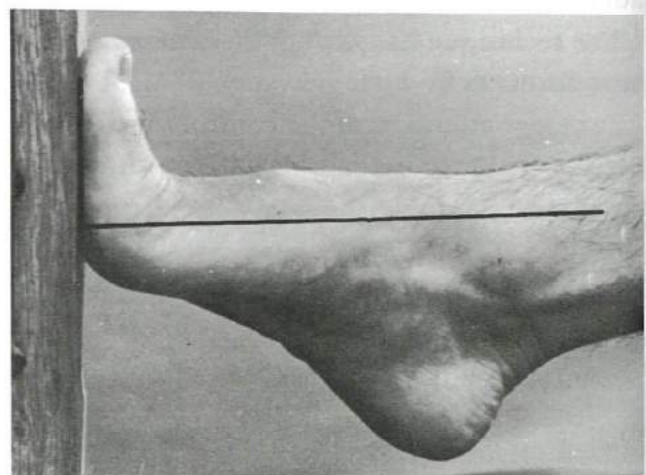


Fig. 4-77. Perfect foot technique.



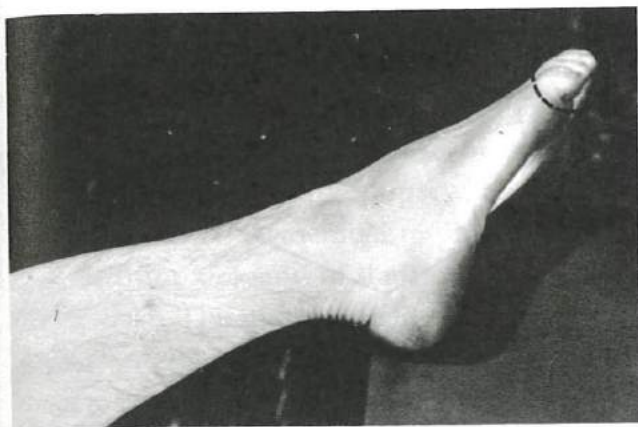


Fig. 4-78. Wrong technique because the toes are bent toward the bottom of the foot.

will strike the target first. This will be a weak attack and your toes will be injured. The practitioner should be careful not to kick this way.

Figure 4-77 shows the correct foot technique in utilizing Bal Ba Dak Mit (A).

**Author's Remarks:**

The phalanges and metatarsal bones support the contact area aided by the dorsal interassei muscles.

This technique has strong offensive power.

The practitioner should remember to pull the toes back toward the top of the foot as tightly as possible.

The technique is used to attack the solar plexus or middle aim point of the body as well as many other aim points of an opponent with a front kick. Practical examples of the use of Bal Ba Dak Mit (A) are shown in Fig. 4-79.



Fig. 4-79. Offensive movement to the middle aim point with front snap kick.

### ***Palm Foot (Bal Ba Dak Mit-B)***

Bal Ba Dak Mit (B) is the "palm" area of the bottom of the foot. In (B), instead of using the ball of the foot as in (A), the area used is the bottom of the foot from the second, third, fourth and fifth toes partially down the side of the sole and across, to form a triangle as shown in Fig. 4-80. To use this area properly, the practitioner must bend the toes toward the top of the foot in the same manner as with Bal Ba Dak Mit (A). The ankle must be bent inward and upward in order to make proper contact when striking. Refer to Fig. 4-81 for a correct illustration of how Bal Ba Dak Mit (B) is used. Both front and side views are shown. Bal Ba Dak Mit is used with an outside-inside kick as a defense against both hand and foot attacks (see Fig. 4-82).

**Author's Remarks:**

Approximately the same bones and muscles support this foot position as used when

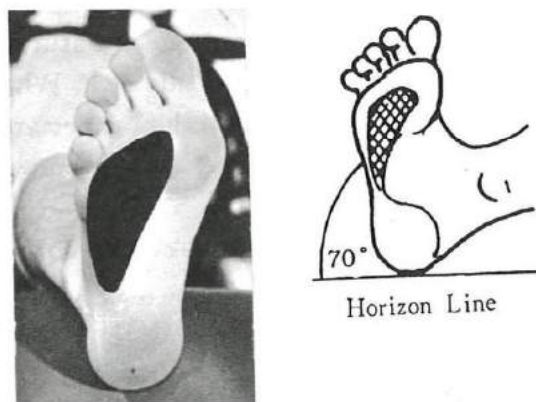


Fig. 4-80. The contact area of the bottom part of the foot used mainly for defensive action.

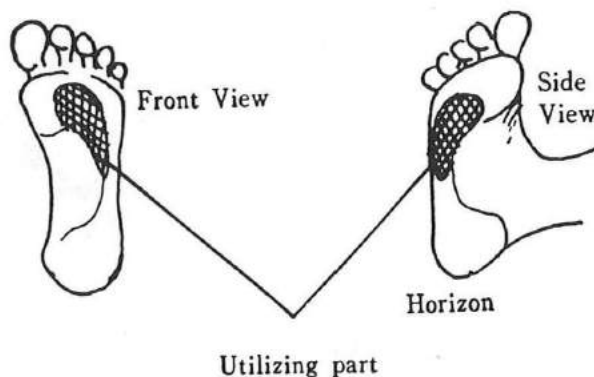


Fig. 4-81. Front and Side views of the exact parts of the foot utilized for contact during defensive action.





Fig. 4-82. Defensive movement against hand attack.

executing a front kick.

Note that the bottom of the foot will be facing inward in the same direction as the target which one is defending against.

### *Side Heel (Bal Yup Goom Chi)*

Bal Yup Goom Chi is used only for offensive purposes. The contact area is mainly the outer edge of the heel and some part of the bottom of the foot (see Fig. 4-83). It is not difficult to condition this area as it is already naturally strong. It is mainly used with a side kick. When the side kick is performed with the proper area of the foot, it can deliver a great deal of power to the attack.

Figure 4-84 illustrates the contact area of the side heel, both front and side views.

Figure 4-85 (B) shows one wrong way of



Fig. 4-83. The utilized part of the side heel.

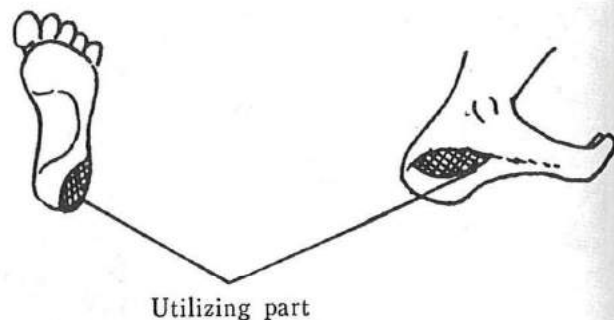


Fig. 4-84. Utilizing part of side heel.

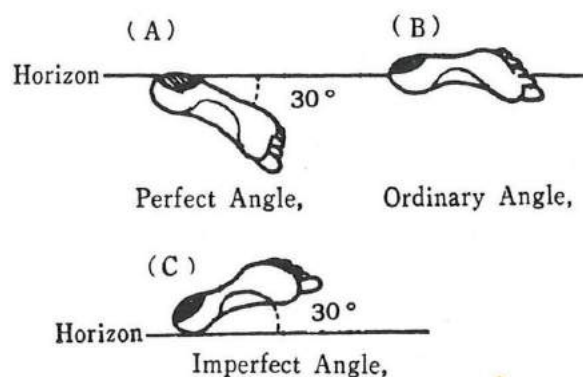


Fig. 4-85. Diagram of foot angle.



Fig. 4-86. Middle attack with side snap kick.

holding your foot when using this technique. When you kick with your foot perpendicular to the line of thrust, as in this illustration, it will be difficult to deliver maximum power because you will not be able to focus your strength to the contact area.

It is imperfect foot technique if your toes are facing outward as in Fig. 4-85(C). If your foot is held this way you will not be able to kick perfectly and strongly. When you are performing a side kick, the most ideal way of holding your foot is shown in Fig. 4-85(A). Here, the foot is



held 60 degrees out from the line of thrust so that you may focus your strength to the right area as shown in Fig. 4-85(A). Figure 4-86 illustrates the correct side kick technique which enables you to strike the target with the right area of the heel. Remember to pull the toes up as in a front kick and to slant the foot slightly downward. This enables you to concentrate all your strength to the heel. Remember that you must always keep your ankle straight. Never slant the ankle even though the foot is slanted in a downward and back direction. Bending your five toes back helps to focus power.

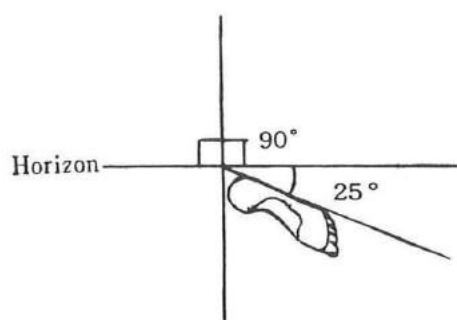


Fig. 4-87. Perfect utilizing angle.

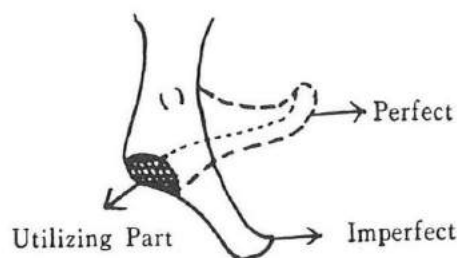


Fig. 4-88. Illustration of proper foot angle.

#### Author's Remarks:

The contact area is supported by the side part of the tarsal bones and the medial malleolus.

This technique can be aimed at most points on the body.

#### *Front Outside Edge (Bal Ap Buri Yup)*

Bal Ap Buri Yup is the outer edge of the front of the foot. This part of the foot is used offensively. The contact area used is the side of the foot just under the little toe (see Fig. 4-89).

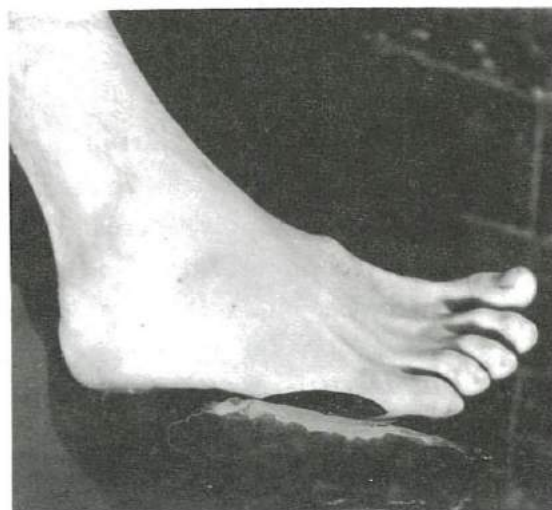


Fig. 4-89. Utilized side part of front of foot.

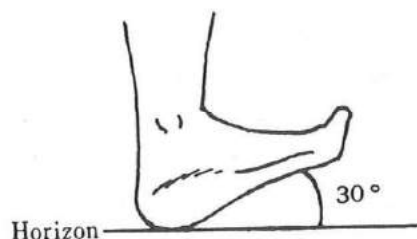


Fig. 4-90. Proper angle at which to hold the foot.



Fig. 4-91. Demonstration of attack to groin of enemy with the side part of the front of the foot.

This part of the foot does not need to be conditioned. The area is especially convenient to use when the opponent is to one side or the other. This area of the foot is not often used because the foot trembles if you strike the target strongly. Since this is not a strong technique, the area is usually used to attack only the soft areas of the body such as the groin.

To attain the proper position always keep the foot slanted inward toward the ankle at a

30-degree angle, (see Fig. 4-90) as in a side kick position.

**Author's Remarks:**

The contact area is the side part of the fifth metatarsal bone. Pull your toes back and be cautious. You cannot apply a great deal of power with this technique. Attack to the groin or other soft area (see Fig. 4-91).

***Instep (Bal Deung)***

Bal Deung is the top surface of the foot. This area of the foot is used when you attack with a roundhouse kick, a light front snap kick or a light side snap kick. It is sometimes used in defensive movements but not very often. The contact area is the top of the foot from the inside edge at the first knuckle of the big toe, through the second and third toes. Refer to Fig. 4-92 for an accurate illustration. This area can be used to attack efficiently with a strong roundhouse kick.

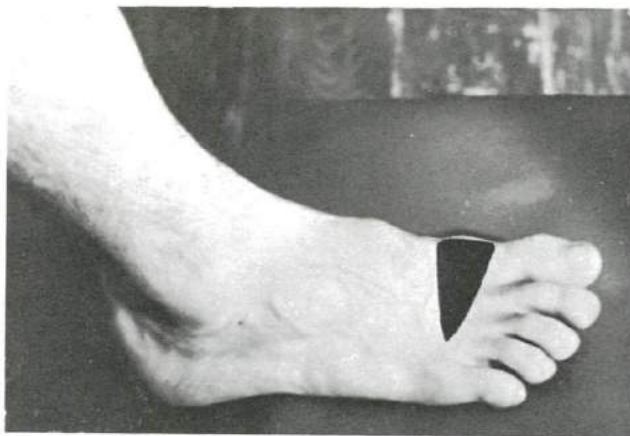


Fig. 4-92. The utilized part of the top of the foot.



Fig. 4-95. Exact contact area utilized when kicking with top of foot.



Fig. 4-96. Demonstration of use of Bal Deung when kicking to the side of the opponent's chin.

Avoid contact with your toes and also with the middle of the instep, because of the presence of a vital pressure point. See Fig. 4-95 for an illustration of the exact location of the vital point and also for the correct area used for striking.

Draw your foot and toes down to create a straight line from your knee to the contact area (see Fig. 4-96). When you are using Bal Deung, your toes are bent strongly towards the bottom of the foot, opposite to the position of the toes when using Bal Ba Dak Mit (bottom of foot).

**Author's Remarks:**

Avoid contact with the pressure point.

This technique is supported by the first and third metatarsal.

***The Heel (Bal Dwee Koom Chi)***

The heel is used for offensive techniques, especially the back kick, as well as other kicks. The exact part utilized is the area in back of the heel and part of the outside edge of the bottom of the foot. The exact area is shown in Fig. 4-97. You can strike strongly with this area without conditioning because it is naturally strong.

You should try to avoid striking with the center part of Dwee Koom Chi Mit Ba Dak (bottom of heel), directly behind the upper part of the heel, because there is a vital pressure point located there.



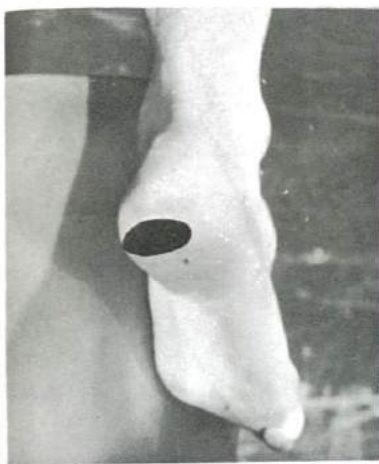


Fig. 4-97.  
The utilized part of  
Dwee Koom Chi  
(heel).

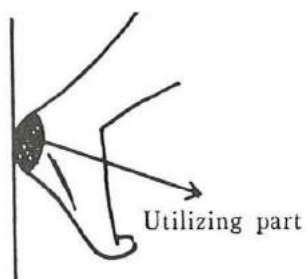


Fig. 4-98.  
Perfect angle at which  
to hold foot when you  
are utilizing Dwee  
Koom Chi.



Fig. 4-99. Demonstration of back kick to middle  
aim point utilizing Dwee Koom Chi.

For maximum strength and perfect foot technique, bend your toes toward the direction of the top part of the foot (see Fig. 4-98).

**Author's Remarks:**

The contact area is right behind the calcaneus bone.

Try to avoid hurting the vital pressure point which is located in the bottom of the heel.

Bal Dwee Koom Chi is used to attack with a back kick or other kicks to low areas of the body (Fig. 4-101), as well as other aim points. Figures 4-99 and 4-101 illustrate its application.



Fig. 4-100.  
Utilized part of  
back of foot. (B).



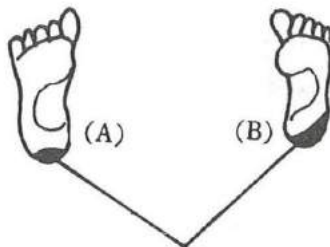
Fig. 4-101. Back kick to low aim point or groin.

***Bottom Edge of Heel (Bal Dwee  
Koom Chi Yup Ba Dak)***



Fig. 4-102. Utilized part of Dwee Koom Chi.

Bal Dwee Koom Chi Yup Ba Dak is the side of the bottom of the heel. It is mainly used in an attack by smashing down on the enemy's foot. Figure 4-102 shows the exact area used. The part which makes contact is the outside of the bottom of the heel. Figure 4-103 illustrates the contact area.



Utilizing part

Fig. 4-103. Illustration of two areas used to make contact when utilizing Dwee Koom Chi.



Fig. 4-104. Smashing motion.

### ***The Knee (Moo Roop)***

Moo Roop is mainly used to attack. The exact part used is the top of the kneecap as shown in Fig. 4-105. There is a great deal of power in this technique. For safety and maximum strength, the practitioner should bend his knee as he lifts to attack. The bottom part of the leg should be brought in toward the body. See Figures 4-106 and 4-107 for illustrations on the correct way to use the knee attack.

#### **Author's Remarks:**

Contact is made with the end part of the lateral condyle (patella) bone, supported by the inside part of the papliteus muscles.

Use this technique to attack the face, et cetera. Refer to Fig. 4-108 for an example of an attack which utilizes the knee area.

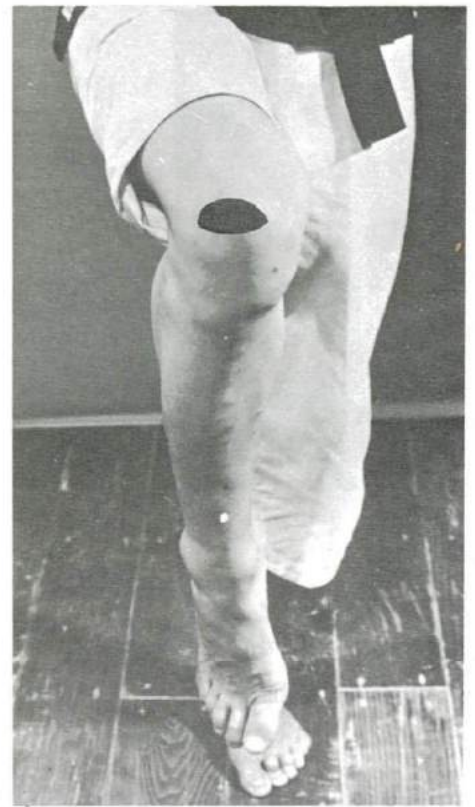


Fig. 4-105. Utilized part of Moo Roop



Fig. 4-106. Bending of Knee with attacking of gastrocnemius to the semi-membranosus and biceps femoris.



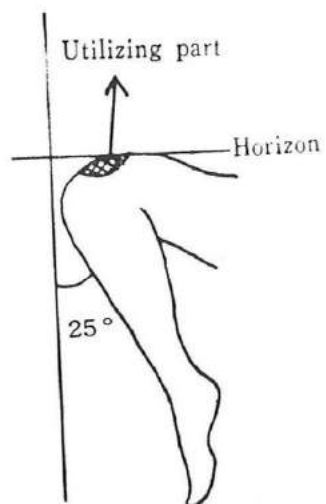


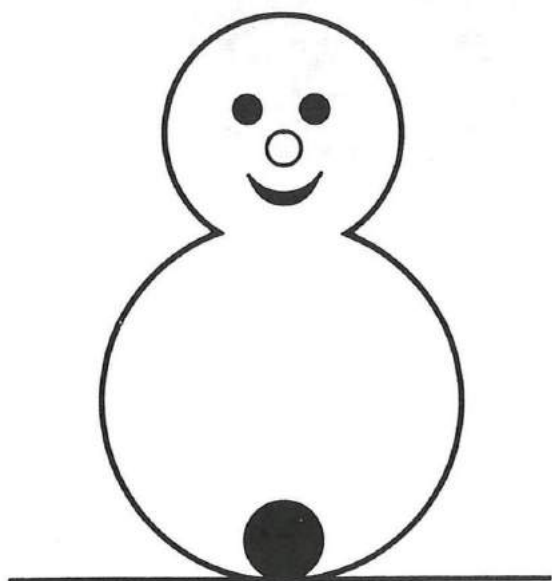
Fig. 4-107. Illustration of perfect technique in utilizing Moo Roop.



Fig. 4-108. Demonstration of knee attack to the face.

## Chapter III

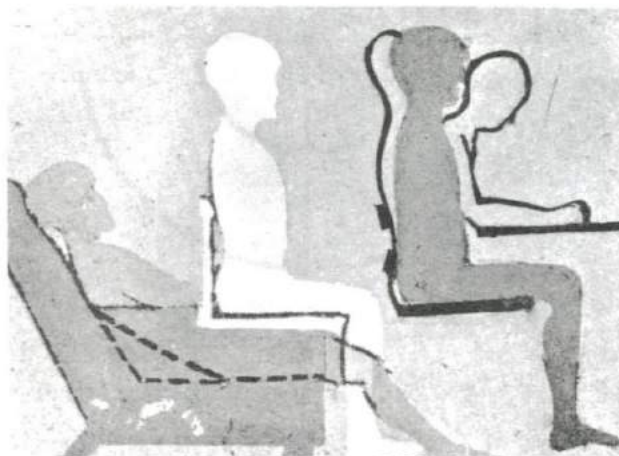
### STANCE



The proper stance is basic to all movements in Soo Bahk Do and is the foundation of each movement. Movement is dependent upon balance, and balance on stance. It is difficult to perform a movement without proper balance. Whether the technique is successful or not depends upon a fine adjustment of balance. Therefore, balance is the most important aspect of any stance.

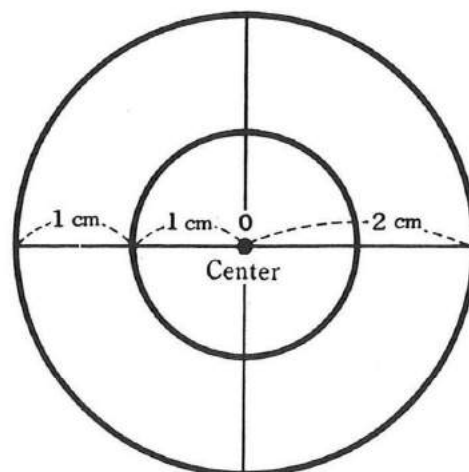
It should be noted that some people should use slightly different distances and angles than shown in the diagrams. This is because we are not machines, but we are all human beings with different bodies, some big and some small. The diagrams are based on standard distances and angles. Movements are described on the basis of average size and angles of position and distance are stated according to the ideal situation.

Soo Bahk Do's scientific systematic approach was started by training through techniques that were based on scientific methods. Stance is best explained by theories found in science.



The most important functions of the stance are to achieve balance despite a moving center of gravity and to lead a movement to its next position or stance.

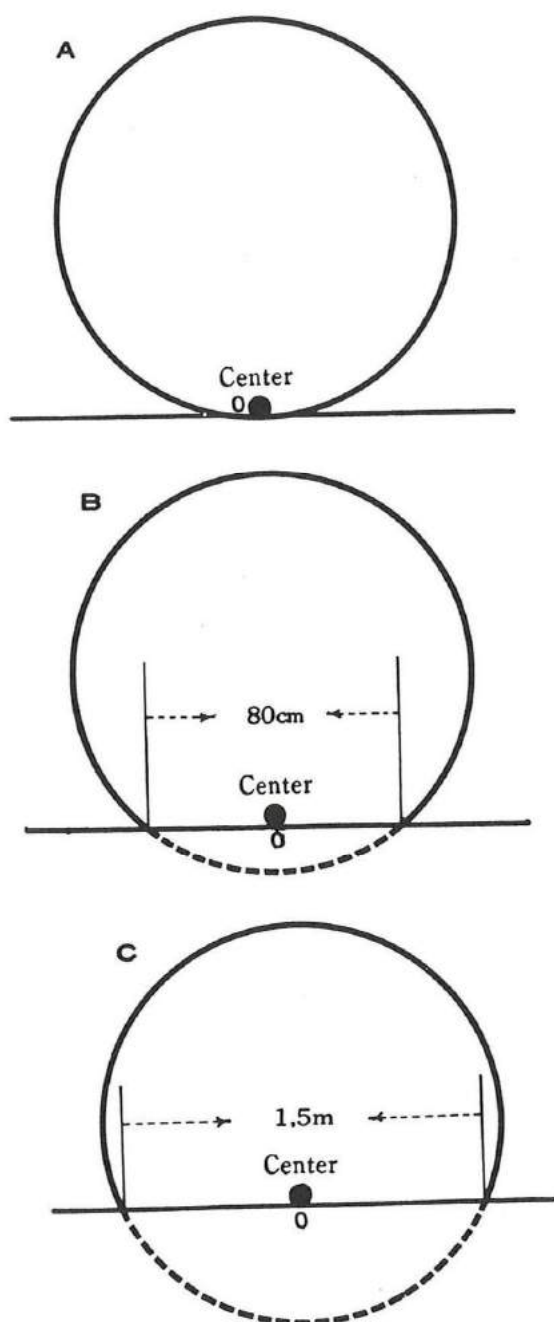
The center of balance originates from the gravity of the earth. Therefore, the wider the base, the more safely balanced the object is when the base is equidistant from both sides from the center of gravity. Otherwise the object will be unstable or easy to topple.





### EXAMPLE

According to the above diagram, the center of gravity of the material limited to the point "O" is the weakest. The center of gravity of the material that occupies the circle space with the diameter 2cm is stronger, and the center of gravity of the material that occupies the circle space with the diameter 4cm is the strongest one and the most stable. Because the base of ball "A" occupies the smallest space, the stability and balance of ball "A" is the weakest among the balls "A," "B" and "C" on the ground. The bottom of ball "B" is wider,



and therefore the balance of ball "B" is stronger and more stable than "A" whose bottom occupies less ground space than "B." For our purposes this means that the center of gravity of "B" is stronger than the center of gravity of "A" (refer to diagrams).

The bottom of "C" is wider and occupies more ground space than "B" and "A." Therefore, "C" has the most stable center of gravity and is the most balanced and stable of "A," "B" and "C."

### Practical Examples of Stance

Example 1. Standing position with one foot

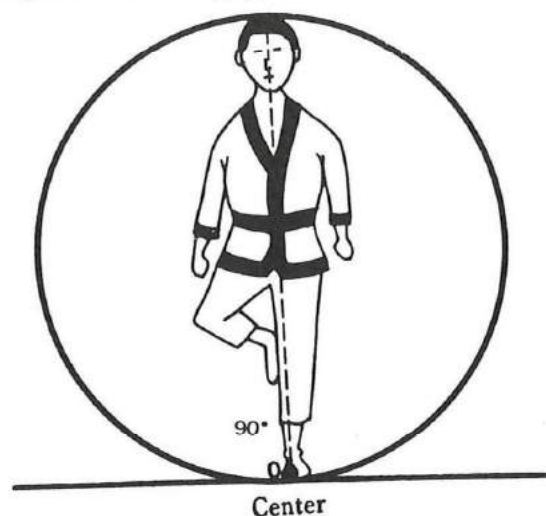


Fig. 4-109 Han Bal Seo Kee Jaseh

Example 2. Hoo kul stance

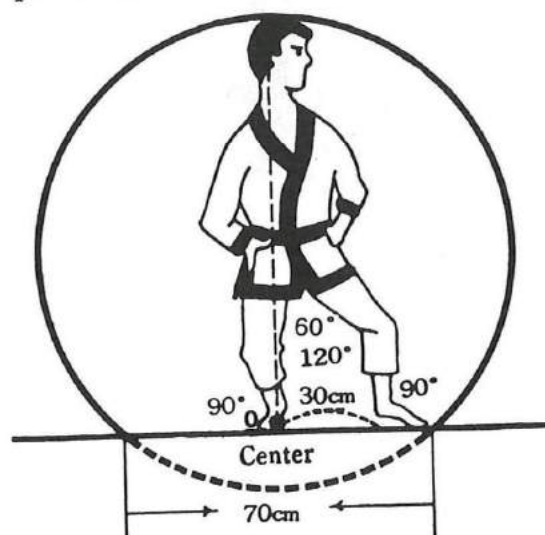


Fig. 4-110. Hoo Kul Jaseh

### Example 3. Chun Kul Stance

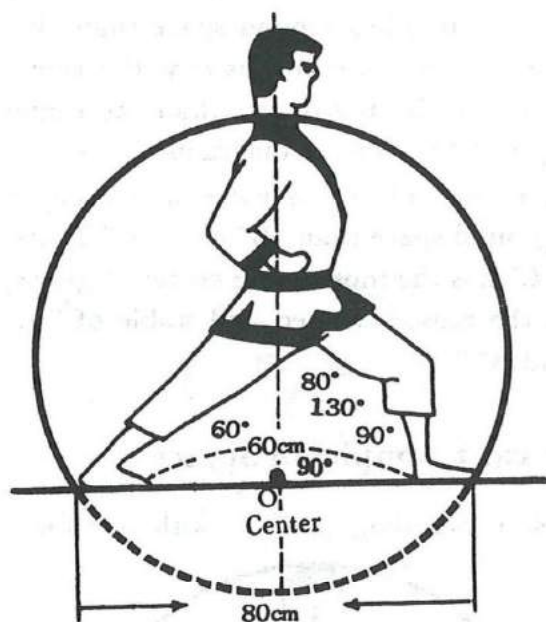


Fig. 4-111. Chun Kul Jaseh

### Example 4. Sa Ko Rip Stance

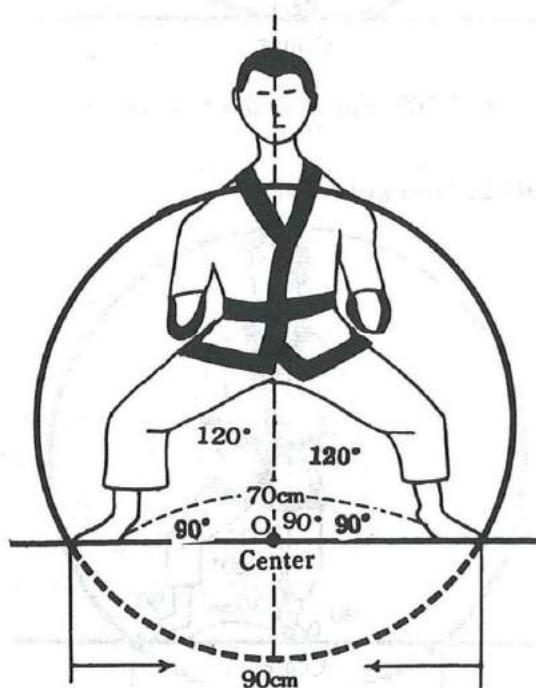


Fig. 4-112. Sa Ko Rip Jaseh

## Explanations

### Example 1.

This "one foot" stance occupies the least space on the ground directly at the center of gravity. The balance is weak and not stable (Fig. 4-109).

### Example 2.

Here, the base is wider than in example one. This stance occupies 30cm or half the diameter from the point of the center of gravity "O." Therefore, the balance is stronger than example one. This is the Hoo Kul Stance (Fig. 4-110).

### Example 3.

The base of the center of gravity of example three occupies more ground space than the space of the other two. This is so because its base occupies a distance of 30cm on either side of the point for the center of gravity "O." This is called the Chun Kul Stance. Therefore, the Chun Kul stance gives more balance than examples one and two (Fig. 4-111).

### Example 4.

The ground space in example four is 5cm longer on each side than example three and therefore is more balanced and stable. This stance is called the Sa Ko Rip Stance. It is the most stable of examples one through four. (Fig. 4-112).

The principle can be stated in this way: The stance will be more stable and balanced if it occupies more ground space. The less ground space the stance occupies, the weaker the stance becomes.

However, we cannot only take into account balance and stability. Balance is important but one cannot neglect speed. There are many movements and much action in Soo Bahk Do. It is important to be able to move quickly and easily.



When speed is needed, the practitioner should use the Han Bal Seo Kee stance (one foot position) even though it does not provide strong balance. When speed plus balance and stability are needed to defend against the enemy, the practitioner should use the Hoo Kul Stance. The Chun Kul Stance is used for great power and some speed. The Sa Ko Rip stance (side stance) should be used when balance and stability are needed without speed, as speed will be difficult in this stance.

One can see that each stance has its own purpose and must be practiced so that one may be able to use it when the situation arises.

## Diagrams of Stances

### Stances

*Standing with both feet without bending of knees*

Pyung Lip Jaseh (1)

Bal Moa Seo Kee Jaseh (3)

Bal Nul Bi Seo Kee Jaseh (5)

(two kinds, Jon Pal & Hoo Pal)

Bal Ap Bul li Go Moa Seo Kee Jaseh (4)

Pyung Lip Teu lo Seo Kee Jaseh (7) Left, Right,

Two kinds Pyung Lip Hoo Pal Ja Jaseh (2)

Bbud Cheo Seo Kee Jaseh (6) (Column left & Column right, two kinds Jon Pal & Hoo Pal, two kinds)

### Stances

*Standing with both feet with bending of knee*

Chon Kool Jaseh                      Hoo Kool Jaseh

Sa Goh Lip Jaseh                      Ki Ma Jaseh

Kyo Cha Lip Jaseh                      Ba Sah Yee Jaseh

Choi Ha Dan Jaseh

Ap Bal Bdud Neun Hoo Kool Jaseh

Pyung Lip Teul Oh Ahn Cheo Seo Kee Jaseh

Dwee Bal Goop Hee Neun Chon Kool Jaseh

Han Bal Koop Hee Seo Go Han Bal Moo Reup

Eu Ro Seo Neun Jaseh

Moo Reup Goop Hee Ji Ahn Ko Han Bal Ro Seo Neun Jaseh

Han Bal Yup Eu Ro Ol Ri Go Han Bal Ro Seo Kee Jaseh

Han Bal Dwee Ro Ol Ri Go Han Bal Ro Seo Kee Jaseh

Han Bal Dwee Ro Ol Ri Go Han Bal Ro Seo Kee Jaseh

Han Bal Ap Eu Ro Deul Go Han Bal Ro Seo Kee Jaseh

### Preparatory Movements

(Choon Bee Jaseh)

(Choon Bee Jaseh (Kee Bon))

Choon Bee Jaseh (1)

" (2)

" (3)

" (4)

" (5)

" (6)

" (7)

" (8)

" (9)

" (10)

### Preparatory Movements (Choon Bee Jaseh)

Choon Bee Jaseh is a preparatory movement or stance to set the body so that one is ready to respond to any action in Soo Bahk Do. It is both a mental and physical preparation so that you are ready to respond to any action and prepared both mentally and physically to do anything.

The start of an action will decide whether it will be successful or not. An appropriate proverb states that, "The starting is half the achieving." We can think of a 100 meter running contest as a practical example. The triumph will be decided by whether or not the runner started well.

The beginning is important in all human endeavors, but in Soo Bahk Do the beginning position is more important because each time we face our opponent we are involved in a life and death struggle. It is very important, therefore, to pay close attention to the way we begin.

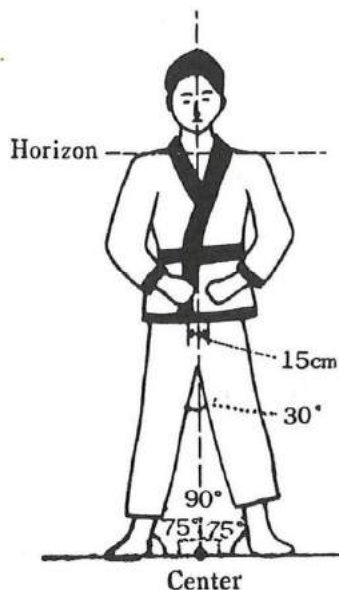


Fig. 4-113



Fig. 4-115-1

We not only assume the Choon Bee Jaseh at the beginning of a motion, but also at the end. This is in agreement with the theory that everything will become one according to the sequential philosophy of Yin and Yang (the oriental philosophy which links plus and minus). Someone may start out bravely but may fail in the end. Sometimes we will carry on continuously without any mistakes but then make mistakes during the last movement.

The practitioner must pay attention throughout his movement to prevent unexpected failure. Even at the end we must maintain our state of readiness lest something hap-

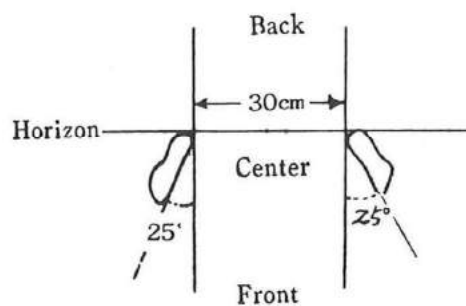


Fig. 4-114

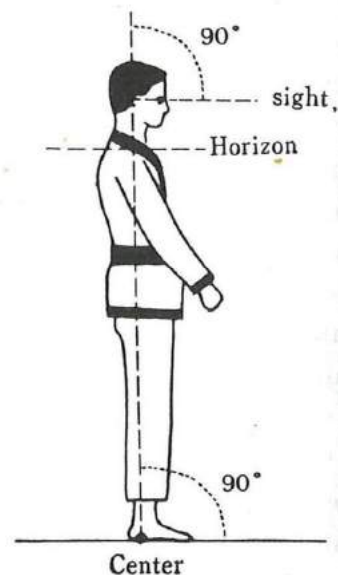


Fig. 4-115

pen. Therefore, we assume the Choon Bee Jaseh at the start and at the finish and then we can rest. We should apply the Choon Bee Jaseh training and philosophy to all our social living and not only to Soo Bahk Do, because even in success if you neglect the last minutes you may fail and it is the ending that will stay in others' minds. With the Choon Bee Jaseh, we learn to preserve the beauty of the last moment.

To assume Choon Bee Jaseh, stand and spread both feet to the width of your shoulders. Look straight ahead and make both fists lightly. Bring your fists in front of the abdomen. There should be a space of 15cm between the body and hands (Fig. 4-115-1).

### Specification of the Body

Face: Pull your chin back naturally to keep your head straight.

Chest: Expand the chest naturally and stand straight.

Arms: Bend your arms slightly and naturally.

Legs: Spread your legs naturally (Fig. 4-113; and maintain angles of 30 degrees for legs and 75 degrees for both feet as shown.

Center of Gravity: Stand with a 90-degree angle between the body and the ground (Fig. 4-115).

Sight: : There should be a 90-degree angle



between the line of sight and the front of the face (Fig. 4-115).

**Hands:** : Hold the fists lightly closed and bring them both 15cm in front of the abdomen.

**Feet:** : Keep your feet at shoulder width, slightly facing outward (Fig. 4-115-1).

**Distribution of Strength:** Distribute 10 percent of all your strength to every part of the body equally. Concentrate your balance on your abdomen.

**Purpose:** This is the basic fundamental motion to start every movement.

**Special Remarks:** This Choon Bee Jaseh is only one of many "ready stances", but is the most representative.

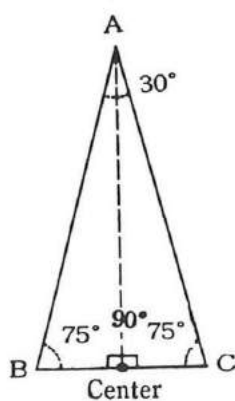


Fig. 4-116

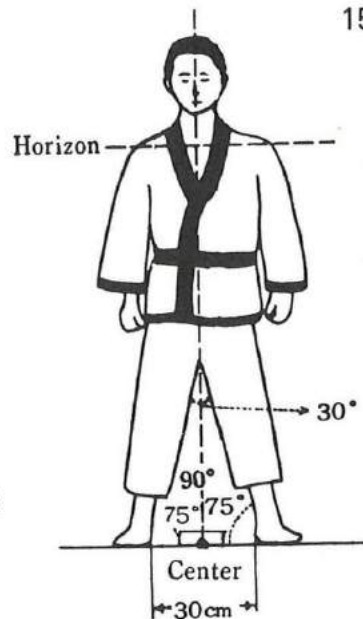


Fig. 4-117

### Various Positions of Choon Bee Jasehs



Fig. 4-206-1  
Dam Doi Hyung Stance



Fig. 4-206-2  
Bbachai Stance



Fig. 4-206-3  
Naihanzi Stance



Fig. 4-206-4  
Chin Toi Stance



Fig. 4-206-5  
Kong Sang Kun Stance

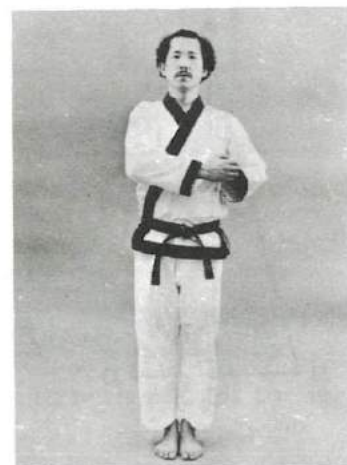


Fig. 4-206-6  
Wang Shu Stance



Fig. 4-206-7  
So Rim Jang Kwon Stance



Fig. 4-206-8  
Tae Keuk Kwon Stance



Fig. 4-206-9  
Free Sparring Stance

## Explanations for the Various Ready Positions

There are many more ready stances than those that are described in the photographs. The stances that are shown in the photos are used to begin various Soo Bahk Do forms. The author will discuss in detail these stances when the individual forms are discussed. The nine stances that begin Soo Bahk Do forms or Hyungs are listed below:

Choon Bee Jaseh (preparatory movement —

Fig. 4-115-1)

Yuk No Dam Toi (Fig. 4-206-1)

Bassai (Fig. 4-206-2)

Nai Han Ji (Fig. 4-206-3)

Chin Do (Fig. 4-206-4)

Kong Sang Kun (Fig. 4-206-5)

Wang Shu (Fig. 4-206-6)

So Rim Jang Kwon (Fig. 4-206-7)

Tae Keuk Kwon (Fig. 4-206-8)

Free Sparring (Fig. 4-206-9)

## Triangle Stance

### *Natural Peaceful Stance (Pyong Rip Jaseh)*

Pyong Rip Jaseh is a 180-degree stance (an Isocetes triangle).

Diagram

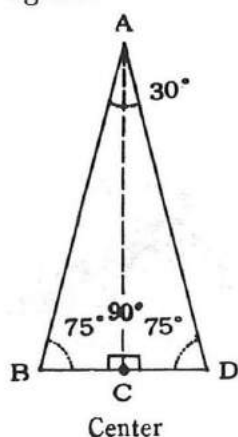


Fig. 4-118

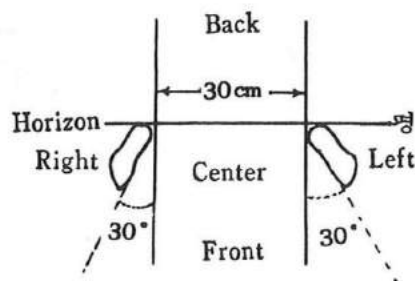


Fig. 4-119

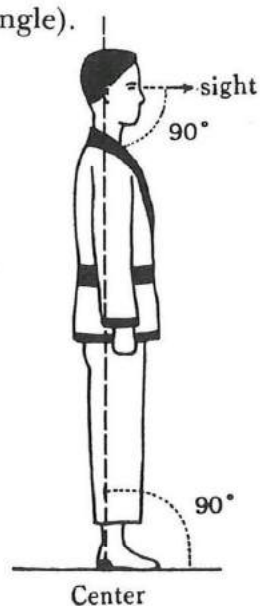


Fig. 4-120



Fig. 4-121



## Explanation of Pyong Rip Jaseh

Figure 4-121 shows the correct Pyong Rip Jaseh.

This is a natural way of standing as can be seen from the illustration. The assume this stance, stand with legs spread to shoulder width in order to move with ease and safety. Drop your arms to your sides and make a fist with both hands naturally and lightly.

### Specification of the Body

**Head:** Look straight ahead, with the head held upright and straight.

**Chest:** Stand straight and naturally: expand your chest.

**Arms:** Drop arms to both sides of body, naturally.

**Legs:** Stand with legs straight, spread to

shoulder width.

**Balance:** The center of gravity is in the center line of body.

**Sight:** Maintain a line of focus at 90 degrees from face. Stare straight ahead.

**Hands:** Make loose fists and drop your arms naturally to your sides.

**Feet:** Point feet outward slightly (30 degrees from front of body). Keep heels at width of shoulders, toes pointed outward.

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of the body equally.

**Application:** Used to start any action (one of the Choon Bee Jasehs or ready stances).

**Special Remarks:** This stance is actually a natural one and is very easy to make.

## 180-Degree Isocles Triangle Stance (Dwee Pal Ja Rip Jaseh—Pigeon-Toe Stance)

Diagrams

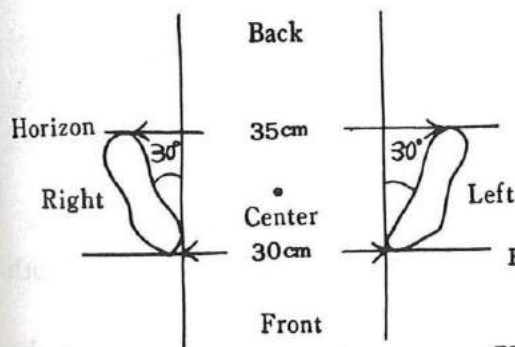


Fig. 4-122

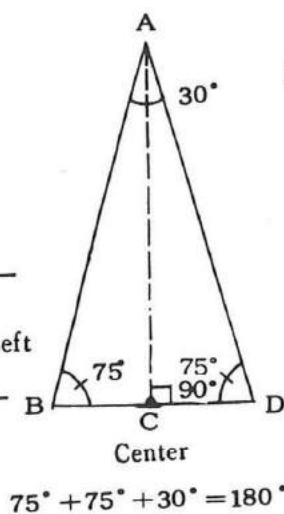


Fig. 4-122-1



Fig. 4-123

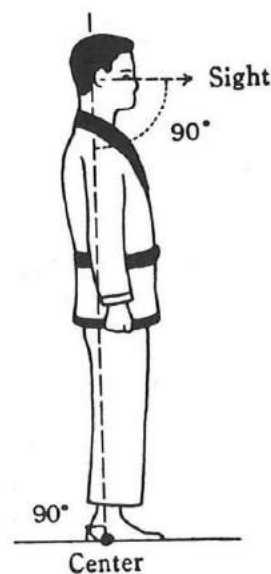


Fig. 4-124

This stance is the same as the previously described stance except that the toes are pointed inward. Therefore, in this stance the heel of the foot is spread wider than the toes. See Figs. 4-122, 4-122-1, 4-123 and 4-124.

### Specifications of The Body

**Head:** Look straight ahead with the head

held upright and straight.

**Chest:** Stand straight and naturally expand your chest.

**Arms:** Drop arms to both sides of the body naturally.

**Legs:** Stand with straight legs spread apart to shoulder width.

**Balance:** The center of gravity is in the cen-

ter line of the body. The body is at a 90-degree angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Make the hands into loosely held fists and drop your arms naturally to your sides.

**Feet:** Both feet are spread to shoulder width and the toes are pointed inward (pigeon toed).

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of your body equally. Be slightly tense.

**Application:** Used to start any action.

**Special Remarks:** This is a preparatory movement that enables you to move into any other stance by keeping you alert and prepared to either attack or defend. Position of feet aides quick movement to any direction.

## 90-Degree Stance

*(Bal Moa Seo Kee Jaseh—Feet Together Stance)*

Diagrams



Fig. 4-125

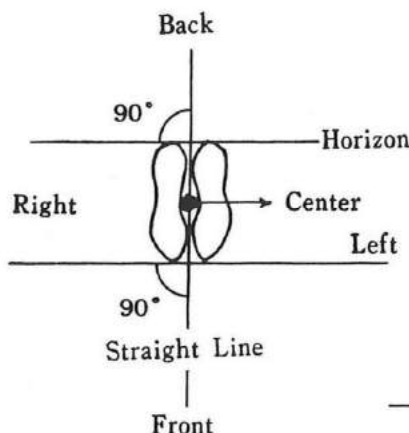


Fig. 4-126

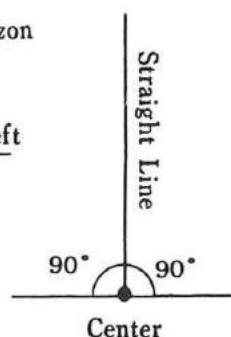


Fig. 4-127



Fig. 4-128

Refer to Fig. 4-128 for the correct illustration of Bal Moa Seo Kee Jaseh. This stance is the same as the Pyong Rip stance. However, there is one important difference. The legs are not spread in Bal Moa Seo Kee Jaseh as in the other stance. In Bal Moa Seo Kee stance, the practitioner keeps both feet together.

### Specification of the Body

**Head:** Look straight ahead, with the head held upright and straight.

**Chest:** Stand straight and naturally expand your chest.

**Arms:** Let your arms drop down to both sides of the body naturally.

**Legs:** Stand with the legs straight. Keep the legs together naturally.

**Balance:** The center of gravity is in the center line of the body. The body is at a 90-degree angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Make loose fists and drop your arms naturally to your sides.

**Feet:** Stand with feet together, both heels



and toes touching.

**Distribution of Strength:** Distribute 10 percent of your total strength throughout your body. Also put your weight on both feet equally.

**Application:** May be used to start any

movement.

**Special Remarks:** This stance enables you to move quickly to the front or back, and to the left or right side while occupying a narrow space of ground.

### 30-Degree Stance

*(Bal Bul Ri Go Moa Seo Kee Jaseh — Duck-foot Stance)*

Diagrams

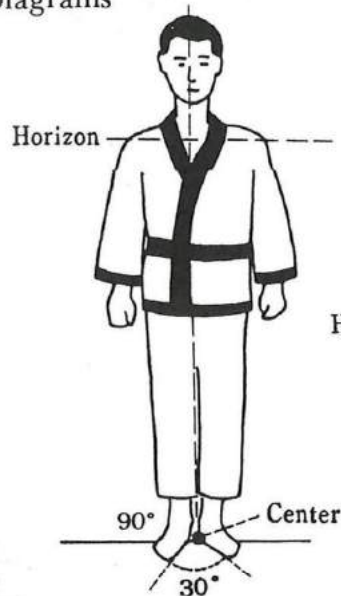


Fig. 4-129

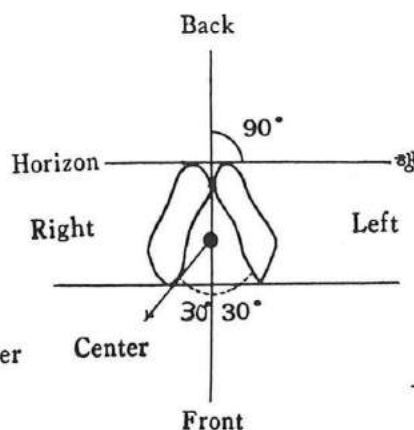


Fig. 4-130

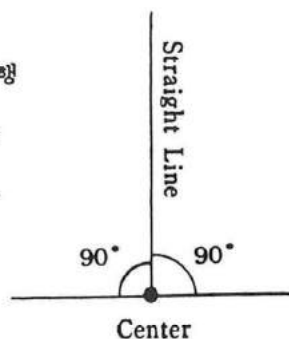


Fig. 4-131



Fig. 4-132

#### Explanations of Stance

This stance is similar to Bal Moa Seo Kee but in this version only the practitioner's heels are touching. The toes are pointed outward, spread 30 degrees apart. See Figure 4-132 for a correct illustration of this stance.

#### Specification of the Body

**Head:** Look straight ahead, with the head help upright and straight.

**Chest:** Stand straight and naturally expand your chest.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Stand with your legs straight and naturally together.

**Balance:** The center of gravity is in the center line of the body. The body is at a 90-degree

angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Make loose fists and drop them naturally to your sides.

**Feet:** Stand with your feet together at the heels and point the toes outward so there is a 30-degree spread between the front part of the feet (Fig. 4-132).

**Distribution of Strength:** Distribute 10 percent of total strength to every part of the body. Distribute slightly more strength to the feet.

**Application:** Used as a fundamental action to start any movement.

**Special Remarks:** With this stance it is easy to move in any direction, back, front, left or right.

## 60-Degree Triangle Stance

(Bal Nul Bee Seo Kee Jaseh—Natural Leg-Spread Stance)

Diagram

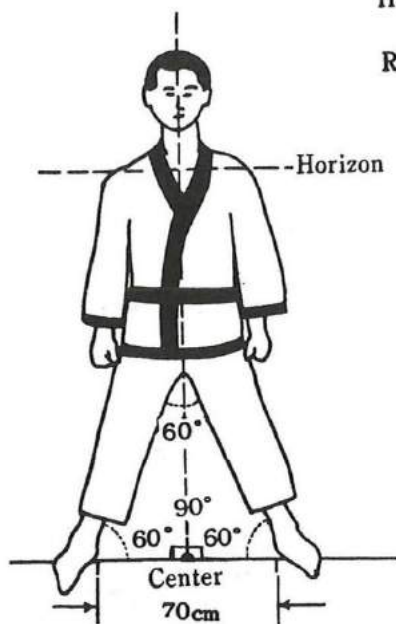


Fig. 4-133

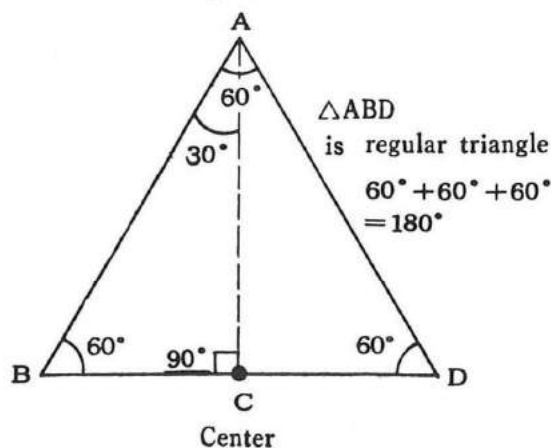
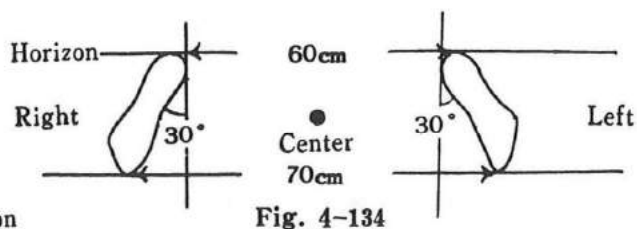


Fig. 4-135



Fig. 4-136

### Explanation of Stance

Bal Nul Bee Seo Kee Jaseh is almost the same as Pyong Rip Jaseh, except the legs are spread wider apart; there is a space of 70cm between both feet. Another way to measure is that the width between the feet is the same as the length of your leg. See Fig. 4-136 for the correct illustration of Bal Nul Bee Seo Kee Jaseh.

### Specification of the Body

**Head:** Look straight ahead with the head held upright and straight (do not tilt head).

**Chest:** Stand straight and naturally expand your chest.

**Arms:** Drop arms to both sides of the body naturally.

**Legs:** Keep your legs straight and open your legs to a width which equals an equilateral triangle of 60 degrees on both sides. Refer to Fig. 4-135 for an example.

**Balance:** The center of gravity is in the center line of the body. The body is at a 90-degree angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Make loose fists and drop them naturally to your sides.

**Feet:** Feet are on the ground and 70cm apart from each other or approximately double the width of your shoulders. The feet are pointed outward (see Fig. 4-136).

**Distribution of Strength:** Distribute 10 percent of your total strength to all of your body equally.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** With this stance you can maintain a well balanced position without any effort.



## 60-Degree Stance

(Bul Yeo Seo Kee Jaseh — Twist Stance)

diagrams

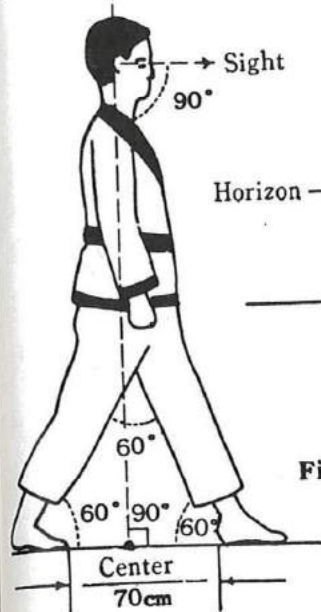


Fig. 4-137-1

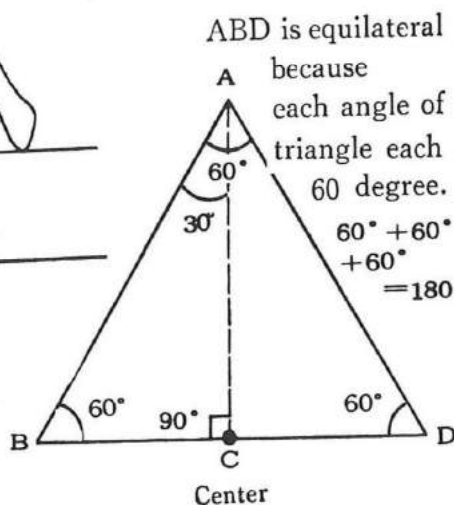
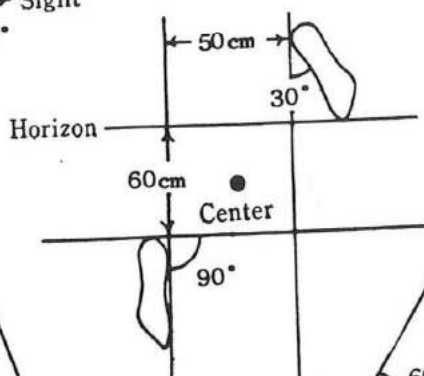


Fig. 4-138



Fig-139

### Explanation

Bul Yoe Seo Kee Jaseh is almost the same as Bal Nul Bee Seo Kee Jaseh, except you do not spread your legs to both sides as in Bal Nul Bee Seo Kee Jaseh. Instead, open the legs to the front and rear. See Fig. 4-139 as a reference for the correct illustration of this stance. The legs are spread without bending the knees.

### Specification of the Body

**Head:** Look straight ahead with the head held upright and straight. Do not tilt head back, forward, or to either side.

**Chest:** Stand straight and naturally expand your chest.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Keep your legs straight and open your legs to the front and to the rear to make the

two sides of an equilateral 60-degree triangle. The distance between the legs should be 70cm. Refer to Fig. 4-137, 4-138 and 4-139.

**Balance:** The center of gravity is in the center line of the body. The body is at a 90-degree angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Hold your fists loosely and keep your arms down at your sides straight and naturally.

**Feet:** Feet are placed one in front of the body and one behind the body. The width between both feet should be slightly wider than shoulder width.

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of your body equally.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** This stance enables you to keep your balance with little effort.

## 180-Degree Stance—Isoceles Triangle

(*Pyung Rip Dullyo Seo Kee Jaseh* — *Twist Stance*)

### Diagrams

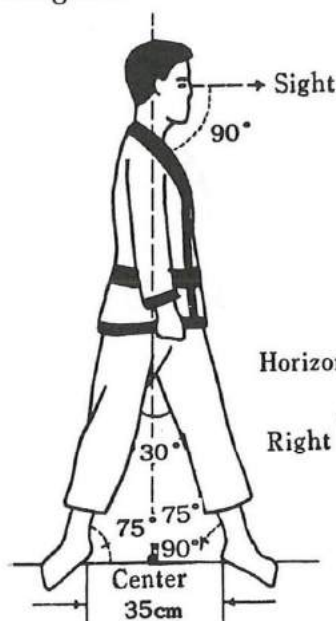


Fig. 4-140

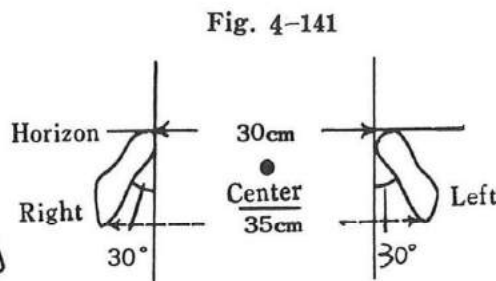


Fig. 4-141

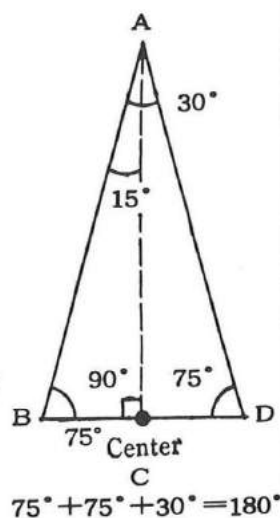


Fig. 4-141-1



Fig. 4-142

### Explanation

In *Pyung Rip Dullyo Seo Kee Jaseh*, although the legs are spread to shoulder width, the upper body is turned 90 degrees to the left or to the right without moving the feet. See Fig. 4-142 for the correct illustration.

Therefore, *Pyung Rip Dullyo Seo Kee Jaseh* is the same as *Pyung Rip Jaseh* except after assuming the *Pyung Rip Jaseh* stance the body is turned 90 degrees to the side.

### Specification of the Body

**Head:** Look straight ahead with your head held upright and straight.

**Body:** Stand straight and naturally expand your chest.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Keep your legs straight and spread both legs to shoulder width making a 30-degree angle between both legs and a 75-degree angle

between your feet and the ground (Figs. 4-140, 4-141 and 4-141-1)

**Balance:** The center of gravity is in the center line of the body. The body is at a 90-degree angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Make loose fists and drop your fists naturally to your sides.

**Feet:** Both feet are spread to shoulder width. The distance between both feet is 35cm.

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of the body naturally.

**Application:** A fundamental action to start any movement.

**Special Remarks:** This stance allows you to move quickly and easily to all directions; front, back, right and left.



## 360-Degree Stance

(Chun Gul Jaseh — Front Stance)

Diagrams

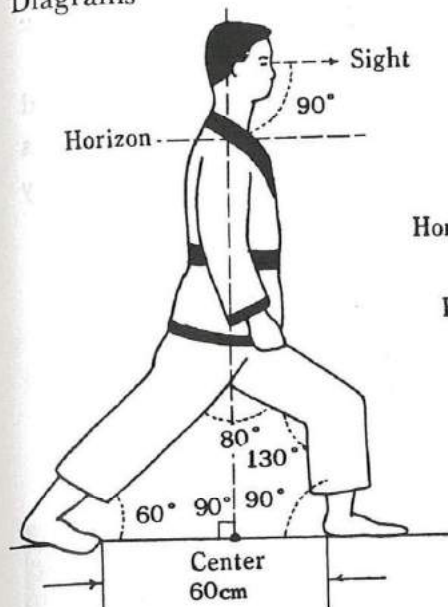


Fig. 4-143

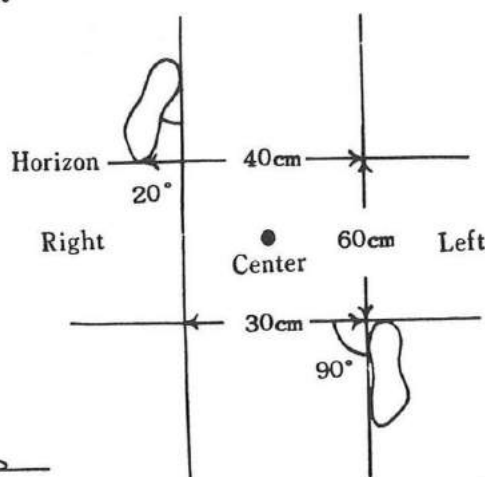


Fig. 4-143-1

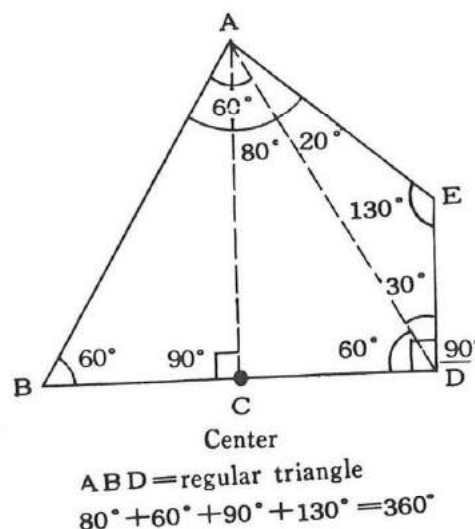


Fig. 4-144



Fig. 4-145

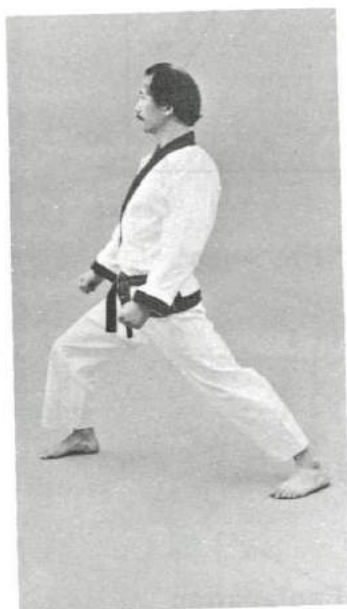


Fig. 4-146

### Explanation

First spread both legs to shoulder width. Next, step forward with one leg about 60cm and bend the knee of the front leg while keeping the back leg straight. See Fig. 4-146 for the correct illustration of this stance. Concentrate your balance in the center of your

body, or the abdomen.

### Specification of the Body

**Head:** Look straight ahead with your head held upright and straight. (Make sure not to tilt the head forward, backward or to either side.)

**Body:** Stand straight and naturally expand your chest.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Spread your legs to the sides to the width of the shoulders. Then, step forward with one leg to a distance of 60cm and bend the knee of the front leg. Keep the back leg straight. There is an angle of 60 degrees between the rear leg and the ground. There is an angle of 80 degrees between both legs. The knee of the front leg is bent to make a 130-degree angle between both parts of the leg. The bottom of the front leg maintains a 90-degree angle with the ground. See Fig. 4-143 for correct details.

**Balance:** The center of gravity runs through the center line of the body. The body is at a

90-degree angle to the ground as shown in Fig. 4-143.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Hold your fists loosely and keep your arms down at your sides straight and naturally.

**Feet:** The distance between both feet is 60cm in length and 30cm in width.

**Distribution of Strength:** Distribute 10 percent of your total strength to the upper part of

your body and distribute 15 percent of your total strength to each leg. Concentrate your balance in the abdomen.

**Application:** The fundamental stance to start any movement. Often used as an offensive stance.

**Special Remarks:** One can advance forward easily from this stance. This stance provides strong balance and stability to withstand any frontal attack.

## 180-Degree Stance

*(Dwee Bal Koop Hee Kee Jaseh—Cat Stance)*

Diagrams

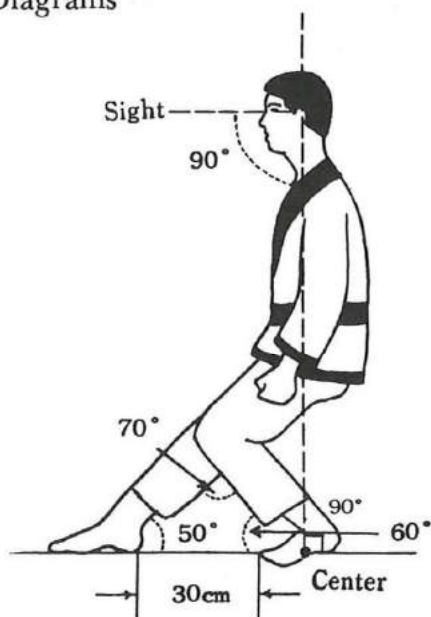
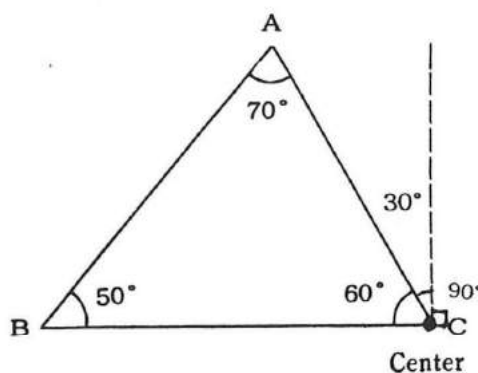


Fig. 4-147



$$60^\circ + 50^\circ + 70^\circ = 180^\circ$$

Fig. 4-148-1



Fig. 4-149

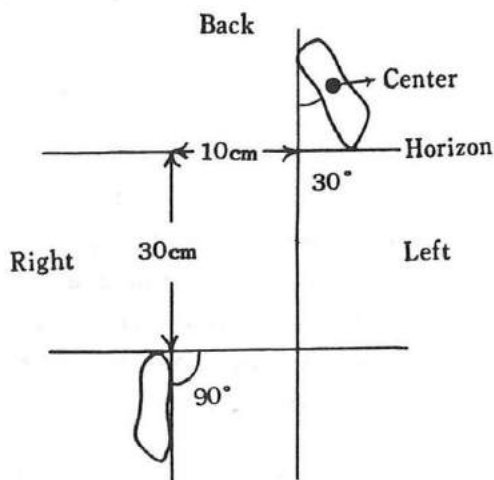


Fig. 4-148

### Explanation

Hold the upper part of the body naturally straight. Place one foot 30cm forward and keep the knee straight. Bend the back knee, placing most of the weight on your rear foot. The center of gravity is under the rear foot. When you assume this stance, the body will automatically bend slightly forward. However, you should take care not to bend your body too much to the front, trying to keep your upper body as straight as is naturally possible.



### Specification of the Body

**Head:** Look straight ahead with your head held upright and straight.

**Body:** Keep your shoulders straight and naturally expand the chest. Bend your body forward slightly.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Bend your rear leg until you make a 60-degree angle between your shin and the ground. Keep your front leg straight and on a slant which will produce an angle of 50 degrees between your leg and the ground. The triangle that this will make will have 50, 60 and 70 degrees respectively (see Figs. 4-147, 4-148 and 4-148-1).

**Balance:** The center of gravity is found in a straight line which passes through the middle of the body and continues through the triangle of space created by the bent rear leg; then passing through the center of the back foot,

making a 90-degree angle with the ground.

**Sight:** Maintain a line of focus at a 90-degree angle from your body. Look straight ahead.

**Hands:** Hold your fists loosely and keep your arms down at your sides straight and naturally.

**Feet:** The distance between the front and the rear foot is approximately 30cm and the width between the feet is 10cm. The front foot faces straight forward and the rear foot slants outward at a 30-degree angle from the front foot (Fig. 4-148).

**Distribution of Strength:** Distribute 10 percent of your total strength to the upper part of your body and to the front leg. Distribute 15 percent of your total strength to the bent rear leg.

**Application:** A fundamental action to start any movement.

**Special Remarks:** The practitioner can conveniently move backwards with this stance.

### 360-Degree Stance

(Hu Gul Jaseh — Cat Stance)

#### Diagrams

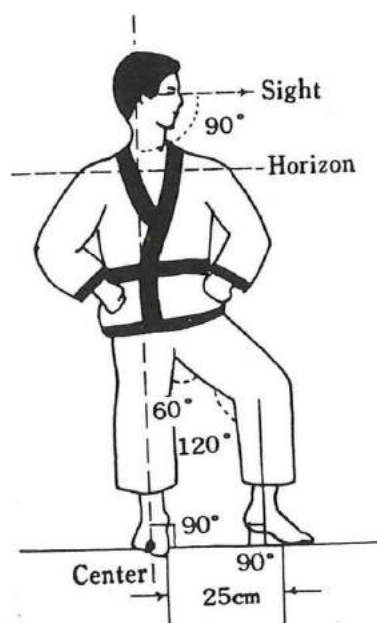


Fig. 4-150

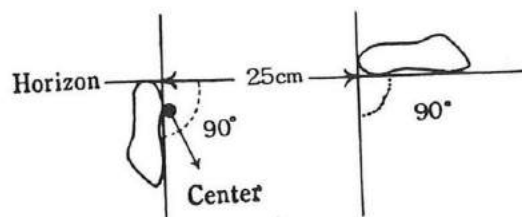


Fig. 4-150-1

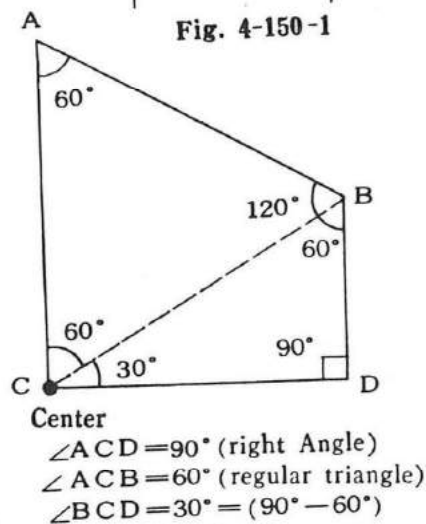


Fig. 4-151



Fig. 4-152

$$\begin{aligned}
 \angle ABC &= 60^\circ \text{ (regular triangle)} \\
 \angle BDC &= 90^\circ \text{ (right Angle)} \\
 \angle CBD &= 60^\circ = (180^\circ - 90^\circ - 30^\circ) \\
 \therefore \angle ABD &= 120^\circ = (60^\circ + 60^\circ) \\
 60 + 90 + 90 + 120 &= 360^\circ
 \end{aligned}$$

### Explanation

In this stance most of your balance is concentrated on your rear leg. To assume this stance, face your rear leg 90 degrees to the right or left (depending on which side of your body is facing forward) and bend the rear leg. Move the front foot a short step to the side of your body (about 25cm) and place only the front ball of your foot on the ground. Bend the front knee.

The body is naturally facing in a side direction; i.e., in the center of the angle between both legs. The head is turned in the direction of the front extended leg. This stance is particular to the martial arts and is not usually found elsewhere.

The practitioner may turn the upper part of his body to the side only as far as to not interfere with his defense.

### Specification of the Body

**Head:** The head is turned in the same direction as the front foot. The head is kept straight and upright (not tilted in any direction).

**Body:** Keep your shoulders straight and expand your chest naturally.

**Arms:** Place both hands on the waist as in Fig. 4-152.

**Legs:** Maintain a 90-degree angle between

the rear leg and the ground. The rear leg is bent slightly. The front leg is bent and maintains an angle of 120 degrees between the thigh and the calf (Fig. 4-150 and 4-151).

**Balance:** The center of gravity is in a line which extends from a 90-degree angle with the ground through the rear leg to the upper part of the body (Fig. 4-150).

**Sight:** Maintain a line of focus at a 90-degree angle from your face; look straight ahead over the extended leg. Refer to Fig. 4-152.

**Hands:** Hold both fists loosely and place them on both sides of the waist as in Fig. 4-152.

**Feet:** The distance between the feet is 25cm. Refer to Fig. 4-150-1.

**Distribution of Strength:** Distribute 10 percent of your total strength to the upper part of your body and your front leg. Distribute 15 percent of your total strength to the rear leg.

**Application:** A fundamental motion to start any movement. This is a good stance to use during defensive motions as it allows the practitioner to lift his front leg quickly and easily without losing balance or changing stances.

**Special Remarks:** With this stance it is easy to move backward and it affords a good defensive position either to the front or to the back.

## 180-Degree Stance

*(Ap Bal But Neun Hu Gul Jaseh—Cat Stance)*

### Explanation

This stance is almost the same as Hu Gul Jaseh except that the front leg is kept straight instead of bending it as in the Hu Gul Jaseh.

Refer to the explanation of Hu Gul Jaseh for instructions on how to assume this stance. Remember to keep the front leg straight in assuming the Ap Bal But Neun Hu Gul Jaseh.

### Specification of the Body

**Head:** The head is turned in the direction of

the front foot. The head is kept straight and upright and not tilted in any direction.

**Body:** Keep your shoulders straight and expand your chest naturally.

**Arms:** Place both hands on the waist as in Fig. 4-155.

**Legs:** Bend the rear leg slightly, maintaining a 90-degree angle between the rear leg and the ground. Keep your front leg naturally straight and facing in the direction of your op-



## Diagrams

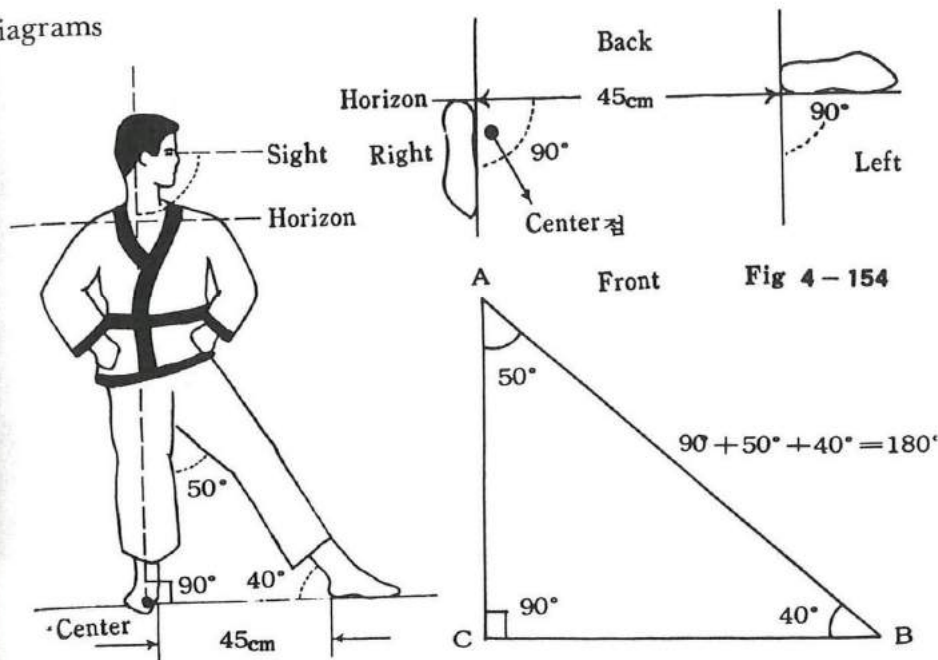


Fig. 4-153

Fig. 4-154-1



Fig. 4-155

ponent. There is a 40-degree angle between your front foot and the ground. Maintain a triangle with 50, 90 and 40-degree angles. Refer to figures 4-153, 4-154, 4-154-1 and 4-155.

**Balance:** The center of gravity is in a straight line which runs from a 90-degree angle with the ground through the rear foot and rear leg to the axis of the upper body (Fig. 4-153).

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead over the shoulder with the extended front leg beneath (Fig. 4-155).

**Hands:** Hold both fists loosely and place them on both sides of the waist (Fig. 4-155).

**Feet:** Maintain a 90-degree angle between the rear foot and a straight connecting line to the front foot. The distance between both feet is approximately 45cm.

**Distribution of Strength:** Distribute 10 percent of your total strength to the upper part of your body and front leg, and 15 percent to the rear leg.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** This stance has the same characteristics as the Hu Gul Jaseh but any movement from this stance is slower than from the Hu Gul Jaseh.

## 180-Degree Stance

(Choi Ha Dan Soo Do Jaseh—Low Stance)

### Explanation

This stance is not a common stance. However, on the certain occasions that it is used it is very effective.

This stance is almost the same as the previously described stance (Ap Bal But Neun

Hu Gul Jaseh), except that the rear leg is more deeply bent and the body is lowered as much as possible (Fig. 4-159).

To assume this stance, bend your leg forward as deeply as possible and stretch the other foot to the side to obtain a width of 70cm be-

## Diagrams

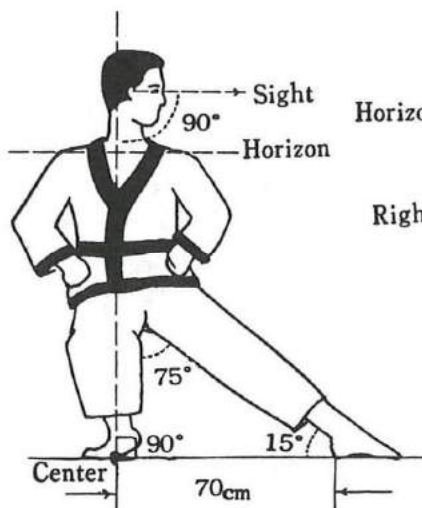


Fig. 4-156

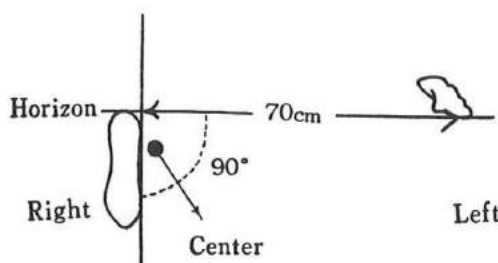


Fig. 4-157

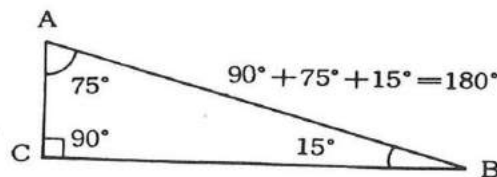


Fig. 4-158



4-159

tween both feet. Keep the stretched leg straight and sit down on the heel of the foot of the rear leg.

### Specification of the Body

**Head:** Turn the head to the direction of the extended foot.

**Body:** Keep your shoulders straight and expand your chest naturally. The body will automatically tilt slightly forward to maintain balance.

**Arms:** Place both hands on the waist as in Fig. 4-159.

**Legs:** Maintain a 90-degree angle between the bent leg and the ground. There is a 15-degree angle between your front foot and the ground. The triangle made by both legs and the ground has angles of 75 degrees (between both legs) and 90 degrees and 15 degrees respectively. See Figs. 4-156, 4-157 and 4-158.

**Balance:** Make a 90-degree angle between the ground and the axis of your upper body through your rear leg (Fig. 4-156).

**Sight:** Maintain a 90-degree angle between

your line of sight and the axis of your body, looking over your shoulder past your extended leg.

**Hands:** Hold your fists loosely and place them naturally on both sides of the waist (Fig. 4-159).

**Feet:** A 90-degree right angle is made when the heel of the extended foot is brought to touch the heel of the other foot. The distance between the feet is approximately 70cm.

**Distribution of Strength:** Distribute 10 percent of your total strength to the upper part of your body and the stretched leg. Distribute 20 percent of your total strength to the rear leg.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** It is very convenient to utilize this when someone is delivering a strong middle or high attack and you wish to move backward and lower your body. You can quickly and easily assume this stance and your body will be as low as possible. This stance is not used often.

## Double 360-Degree Stance

(*Sa Ko Rip Jaseh*—*Horse Stançe*)

### Explanation

To assume this stance, spread your legs to

twice the width of Pyung Rip Jaseh or about 70cm. Tense your upper thighs and bend your



knees as if you were going to sit down on a chair. Lower your body, keeping the upper part of your body straight. Do not change the position of the upper part of your body as you lower yourself. Keep your buttocks pushed forward. Your balance is concentrated in the lower part of the abdomen. Look straight ahead. Refer to Fig. 4-162 for the correct illustration of this stance.

### Specification of the Body

**Head:** Look straight ahead with your head held upright and straight.

**Body:** Relax your shoulders, stand straight, and expand your chest naturally.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Spread your legs to a width of 70cm. Bend both knees approximately 120 degrees. The legs are held at a 90-degree angle to the ground.

**Balance:** Balance is concentrated in the lower abdomen and then runs through the axis of the body. The center of gravity should be at a 90-degree angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle to the face. Look straight ahead.

**Hands:** Hold your fists loosely and drop them naturally to your sides.

**Feet:** The distance between both feet is 70cm. The feet are pointed outward at an angle of 30 degrees (Fig. 4-160).

**Distribution of Strength:** Distribute 10 percent of your total strength to all of your body equally and a little more to your feet.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** If the practitioner is concerned with speed, this stance is inconvenient. However, it is an impressive stance for its dignity of form and provides great stability.

### Diagrams

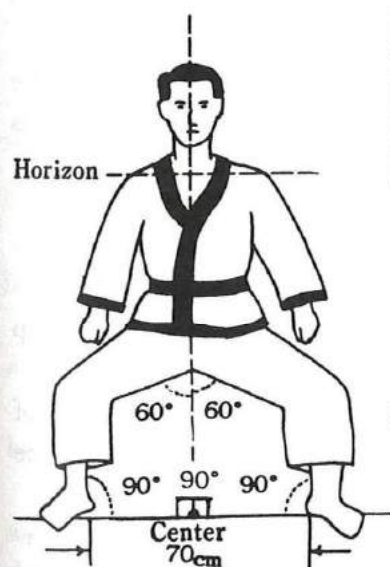
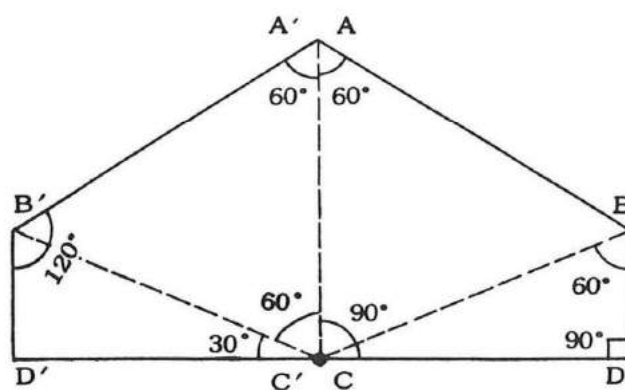


Fig. 4-160



Center Fig. 4-161

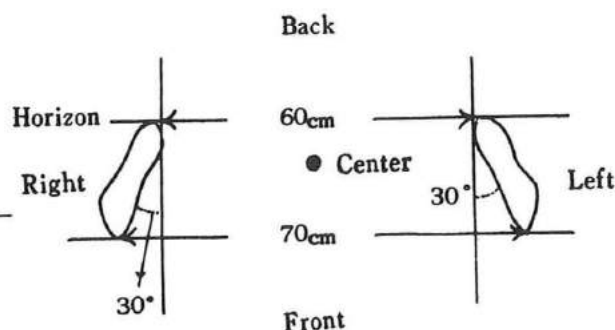


Fig. 4-161-1



Fig. 4-162

## Double 360-Degree Stance

### (Ki Ma Rip Jaseh — Horse Stance)

Diagrams

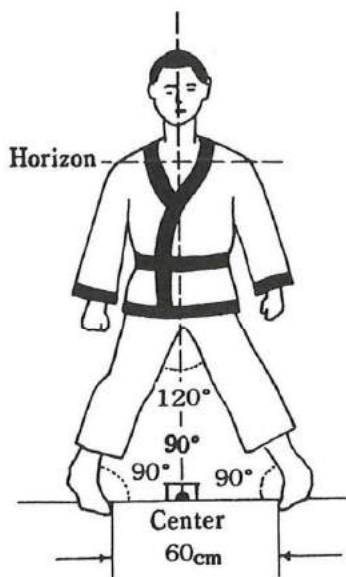


Fig. 4-163

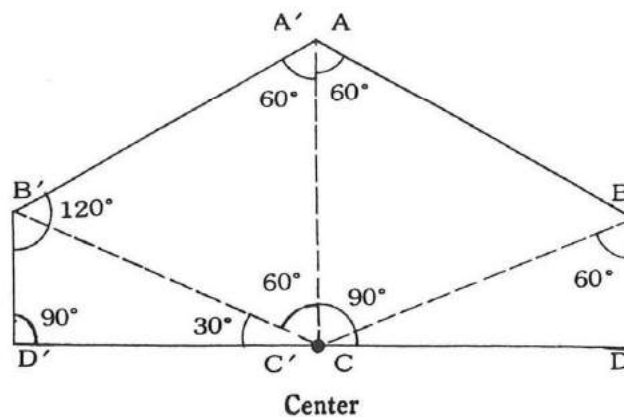


Fig. 4-163-1

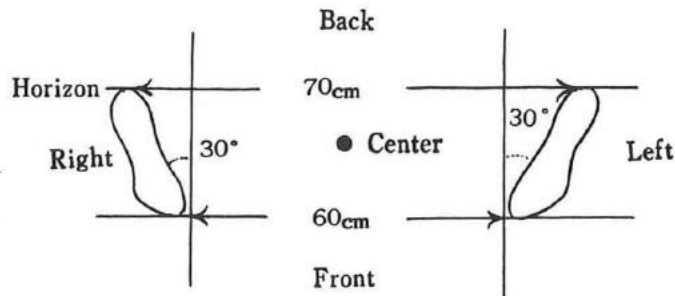


Fig. 4-165

### Explanation

Ki Ma Rip Jaseh is almost the same as the previously described stance, Sa Ko Rip Jaseh, except that the feet are turned inward and the knees are turned slightly when they are bent. It is more difficult to assume the Ki Ma Rip Jaseh than it is to assume the Sa Ko Rip Jaseh. Ki Ma Rip Jaseh is easily described as the "horse riding" stance.

### Specification of the Body

**Head:** Look straight ahead with the head held upright and straight. Do not tilt head in any direction.

**Body:** Body is faced forward. Stretch your shoulders, stand straight and expand your chest naturally.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** The position of the legs is the same as

was described for Sa Ko Rip Jaseh except the knees are bent slightly inward.

**Balance:** Balance is concentrated in the lower abdomen and then runs through the axis of the body. The center of gravity is at a 90-degree angle to the ground.

**Sight:** Maintain a line of focus at a 90-degree angle to the face. Look straight ahead.

**Hands:** Hold your fists loosely and drop them naturally to your sides.

**Feet:** The feet are spread to a distance of 70cm and are turned inward to a 30-degree angle.

**Distribution of Strength:** Distribute 10 percent of your total strength to all of your body, placing slightly more in your feet.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** This stance is more firmly balanced than Sa Ko Rip Jaseh.



## 180-Degree Stance

(*Kyo Cha Rip Jaseh—Cross-Leg Stance*)

### Diagrams



Fig. 4-166

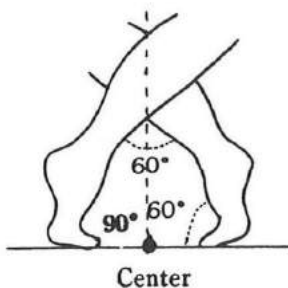
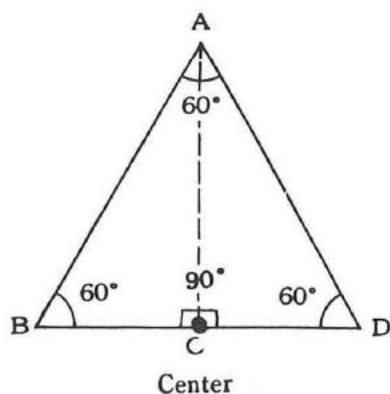


Fig. 4-167



$\triangle ABD = \text{regular triangle}$

$$60^\circ + 60^\circ + 60^\circ = 180^\circ$$

Fig. 4-168



Fig. 4-169

### Explanation

This stance is made by crossing your calves and bending both knees 45 degrees. Lower your body to make a 90-degree angle between the axis of the body and the ground. Look as straight ahead as is possible even though you will naturally bend the upper part of your body slightly forward.

### Specification of the Body

**Head:** Look straight ahead with the head held upright and straight.

**Body:** Relax your shoulders, stand straight and expand your chest naturally.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Cross both of your legs at the calves and bend your knees forward to an angle of 45 degrees, standing on the balls of your feet. This will create an equilateral triangle between both legs and the ground.

**Balance:** The center of gravity is in a straight line which runs at a 90-degree angle from the ground through the axis of the body.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Hold both your fists loosely at both sides of the waist.

**Feet:** There is a width of 25cm between the feet.

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of the body. Distribute 20 percent of your total strength to both feet.

**Application:** A fundamental motion to start any movement.

**Special Remarks:** This is convenient and a good beginning position to defend low target areas and a good beginning position for fast movements.

## 180-Degree Stance—The Equilateral Triangle

(Basai Jaseh — Cross-Leg Stance)

Diagrams

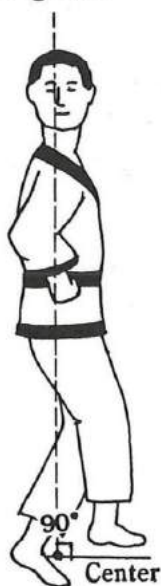


Fig. 4-170

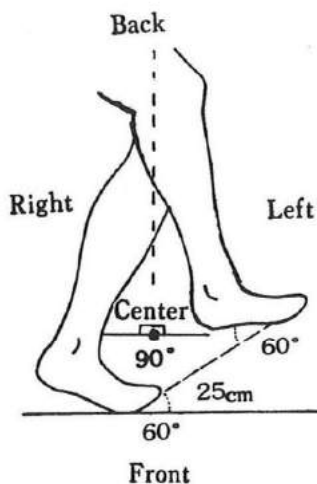


Fig. 4-171

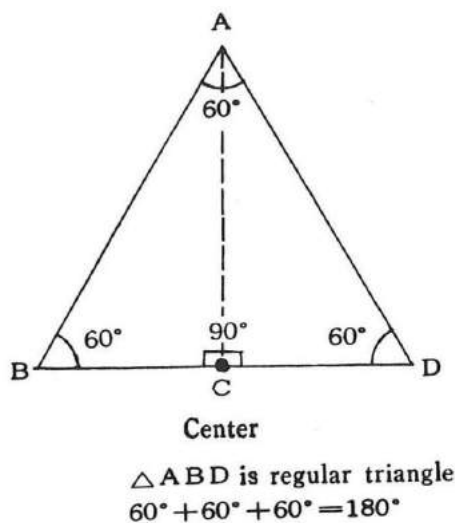


Fig. 4-172



Fig. 4-173

### Explanation

Basai Jaseh is almost the same as Kyo Cha Rip Jaseh, except there is a difference in the direction of the upper part of the body. In this stance, part of the body and head are turned slightly to the side. Stand on the balls of both feet after crossing your legs and bending your knees.

### Specification of the Body

**Head:** Look straight ahead with your head held upright and straight.

**Body:** Relax your shoulders, stand straight and expand your chest naturally. The upper body is turned slightly to the side.

**Arms:** Drop your arms down to your sides and place both fists on both sides of your waist.

**Legs:** Same as Kyo Cha Rip Jaseh.

**Balance:** The center of gravity is in a

straight line which runs at a 90-degree angle with the ground through the axis of the body.

**Sight:** Look sideways and maintain a 90-degree angle between the axis of the face and the line of focus.

**Hands:** Hold your fists loosely and naturally on both sides of the waist.

**Feet:** The width between the feet is 25cm.

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of the body. Distribute 20 percent of your total strength to the feet.

**Application:** A fundamental motion to start any movement.

**Special Remarks:** This stance is a very convenient beginning position to defend low target areas and a good beginning position to start fast movements to the right side of the body.



## One-Knee Stance

(*Han Bal Seo Kee Jaseh*)

### Diagrams

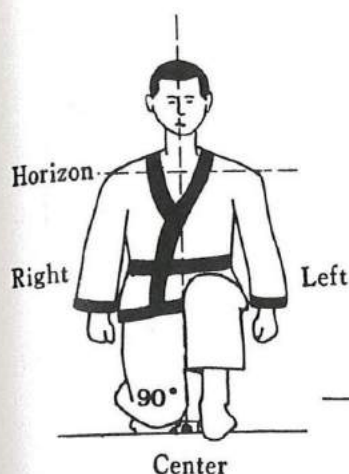


Fig. 4-174

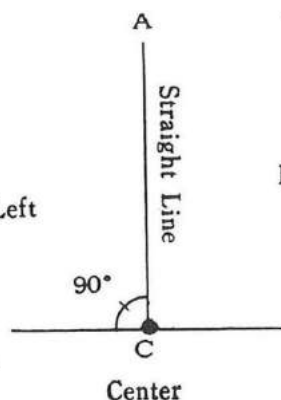


Fig. 4-175

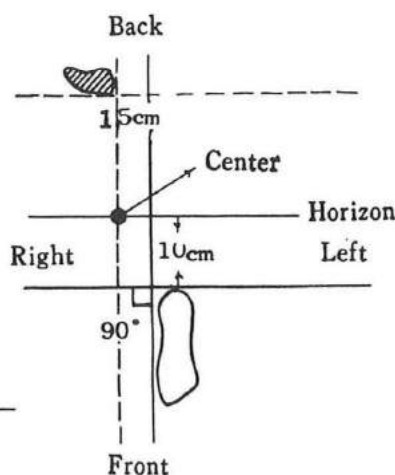


Fig. 4-175-1



Fig. 4-176

### Explanation

Keep your upper body straight and face the front naturally. Kneel down on one leg. The knee and the ball of the foot should rest on the ground and the other leg should be bent forward with the foot flat on the ground, facing forward. See Fig. 4-174 for the correct illustration.

### Specification of the Body

**Head:** Look straight ahead with the head held upright and straight.

**Body:** Expand your chest naturally and face forward.

**Arms:** Drop both arms down naturally to your sides.

**Legs:** Kneel on the ground with one leg. The axis of this leg from the knee upward is at a 90-degree angle to the ground and the bottom portion of the leg (from the knee to the foot (Fig. 4-174)). With the other leg, bend the knee forward and put the foot on the ground making a 90-degree angle between the bottom portion of this leg (from the knee to the

foot) and the ground.

**Balance:** The center of gravity runs through the center line of the body.

**Sight:** Maintain a line of focus at a 90-degree angle from the face. Look straight ahead.

**Hands:** Make loose fists and drop them down to your sides naturally.

**Feet:** The foot and the knee of the upright leg will be facing forward, maintaining a width between the legs of 15cm and a length between the knees and the foot of 10cm. The foot of the kneeling leg is behind the body resting on the ball of the foot (Fig. 4-175-1).

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of the body equally.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** This is a convenient stance to begin a defense of low target areas while maintaining the balance from a low point.

## 90-Degree Stance

(*Han Bal Seo Kee Jaseh (A)—Crane Stance*)

### Diagrams



Fig. 4-177

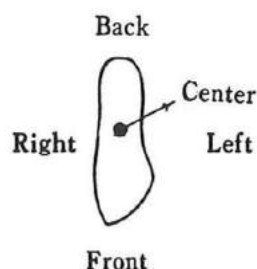


Fig. 4-178

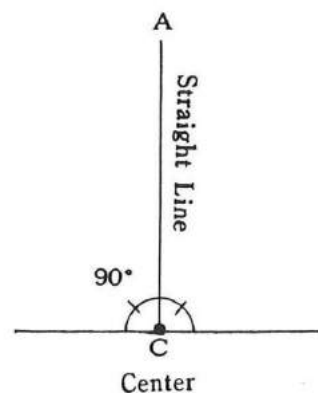


Fig. 4-179



Fig. 4-180

### Explanation

In *Han Bal Seo Kee Jaseh (A)*, the center of gravity is on one foot. To assume this stance, stand on one foot. The other foot is lifted to the height of the knee. The bottom of that foot is held close, touching the inside of the opposite knee. Refer to Fig. 4-177 for an illustration of the correct stance.

### Specification of the Body

**Head:** Look straight ahead with the head held upright and straight.

**Body:** Keep your shoulders straight and expand your chest naturally. The body faces forward.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Stand on one leg and bend the other leg at the knee and hold it at knee level.

**Balance:** The center of gravity is in a straight line with the axis of the body which is

at a 90-degree angle to the ground and runs through the supporting leg. See Figs. 4-178, 4-179 and 4-180.

**Sight:** Look straight ahead.

**Hands:** Hold your fists loosely and drop your arms down naturally to your sides.

**Feet:** Stand on one foot. This supporting foot is facing forward as shown in Fig. 4-180. The other foot is held close to the knee of the opposite leg. The foot touches the inside of the knee (See Fig. 4-177).

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of the body equally. Distribute 15 percent of your total strength to the supporting leg.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** It is difficult to maintain balance with this stance. However, it is a convenient stance to assume if you wish to be ready for speedy action or quick reaction.



## 90-Degree Stance

(*Han Bal Seo Kee Jaseh (B)—Crane Stance*)

### Diagrams



Fig. 4-181

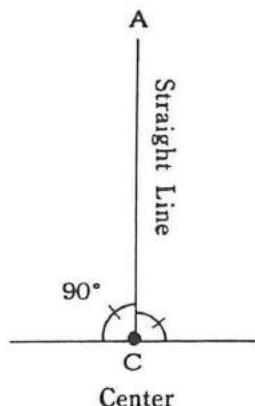


Fig. 4-182

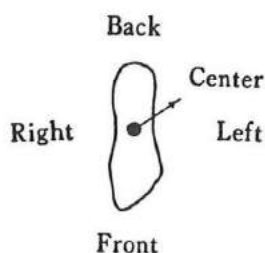


Fig. 4-182-1



Fig. 4-183

### Explanation

Han Bal Seo Kee Jaseh (B) is almost the same as Han Bal Seo Kee Jaseh (A). The only difference is that the outside edge of the lifted foot is touching the upper part of the front knee in this stance (Figs. 4-181 and 4-183)

### Specification of the Body

**Head:** Look straight ahead with your head held upright and straight.

**Body:** Keep your shoulders straight and expand your chest naturally. The body faces forward.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Stand on one leg. Keep that leg straight and lift the other leg to knee level. Bend the lifted knee in a natural manner.

**Balance:** The center of gravity is in a straight line through the axis of the body,

which runs through the supporting leg at a 90-degree angle to the ground. (Fig. 4-181).

**Sight:** Look straight ahead.

**Hand:** Hold your fists loosely and drop your arms down naturally to your sides.

**Feet:** Stand on one foot. The supporting foot is facing forward as shown in Figs. 4-181 and 4-183. The other foot is lifted to knee level and is held to the front of the opposite knee.

**Distribution of Strength:** Distribute 10 percent of your total strength to all parts of your body. Distribute 20 percent of your total strength to the supporting leg.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** It is difficult to maintain balance with this stance. However, you can move quickly.

## 90-Degree Stance

(*Han Bal Seo Kee Jaseh (C) — Crane Stance*)

### Diagrams



Fig. 4-184

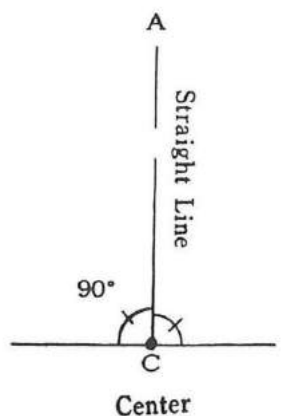


Fig. 4-185

Back

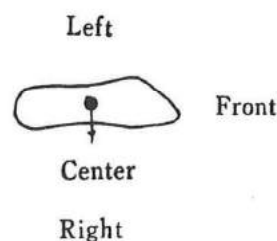


Fig. 4-185-1



Fig. 4-186

### Explanation

Han Bal Seo Kee Jaseh (C) is almost the same as Han Bal Seo Kee Jaseh (B). The difference again is in the lifted foot. In this stance the raised foot is held to the back hollow of the knee of the supporting leg.

### Specification of the Body

**Head:** Look straight ahead with the head held upright and straight.

**Body:** Keep your shoulders straight and expand your chest naturally. The body faces forward.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Stand on one leg. Bend the other and hold it at knee level behind the opposite knee.

**Balance:** The center of gravity is in a straight line to the axis of the body and runs through the supporting leg at a 90-degree

angle to the ground. See Fig. 4-184 and 4-185.

**Sight:** Look straight ahead.

**Hands:** Hold your fists loosely and drop your arms down to your sides naturally.

**Feet:** Stand on one foot. This supporting foot is facing forward as shown in Fig. 4-184. Lift the other foot and hold it to the hollow of the supporting leg behind the knee (Fig. 4-185-1 and 4-186).

**Distribution of Strength:** Distribute 10 percent of your total strength to every part of your body. Distribute 20 percent of your total strength to the supporting leg.

**Application:** A fundamental stance to start any movement.

**Special Remarks:** This stance is convenient to use when you wish to move fast. However, it is difficult to maintain your balance.



## 90-Degree Stance

(Han Bal Seo Kee Jaseh (D)—Crane Stance)

Diagrams



Fig. 4-187

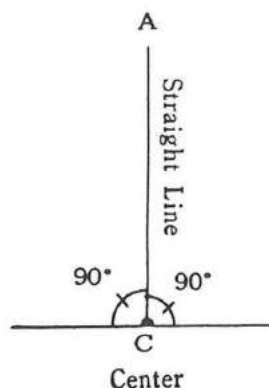


Fig. 4-188

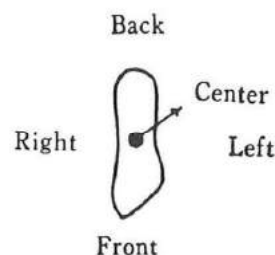


Fig. 4-188-1

### Explanation

Han Bal Seo Kee Jaseh (D) is almost the same as Han Bal Seo Kee Jaseh (C). The difference in this stance is that one leg is lifted to a 90-degree angle to the body from the knee to the thigh and the lower part of the leg is held down with the foot pointed to the ground (Fig. 4-187).

### Specification of the Body

**Head:** Look straight ahead with your head held upright and straight.

**Body:** Keep your shoulders straight and expand your chest naturally. The body faces forward.

**Arms:** Drop your arms to both sides of your body naturally.

**Legs:** Stand on one leg without bending the knee. Lift the other leg with the knee bent to form a 90-degree angle.

**Balance:** The center of gravity is in a straight line to the axis of the body and runs

through the supporting leg at a 90-degree angle to the ground (See Figs. 4-187 and 4-188).

**Sight:** Look straight ahead.

**Hands:** Hold your fists loosely and drop your arms down naturally to your sides.

**Feet:** Stand on one foot. The supporting foot is facing forward as shown in Fig. 4-187. Lift the other foot to knee level and point the toes downward.

**Distribution of Strength:**

Distribute 10 percent of your total strength to all parts of your body. Distribute 20 percent of your total strength to the supporting leg.

**Application:**

A fundamental stance to start any movement.

**Special Remarks:**

This is a very convenient stance for fast movement. However, it is very difficult to maintain your balance.

## Chapter IV

# THE PRINCIPLES OF BASIC MOVEMENTS

## PREFACE

Basic motions and the principles which underlie them are the foundation for all movement in Soo Bahk Do. The only means to a correct combination of stances and movement with the hands and feet is a thorough knowledge of the principles behind basic motions.

A house cannot be built without materials (stances) and a foundation (principles). No matter how good your materials are, if your foundation is weak, your house will not last long. In this way, your foundation (basic principles) is more important than other elements in Soo Bahk Do. No one can master Soo Bahk Do without commanding a complete knowledge of the basic principles because the origin and all other elements of this stem from the basic principles.

This chapter provides a thorough and scientific explanation of these principles. Both beginners and advanced students should study this chapter closely.

In this chapter the author has tried to help readers understand the real and practical problems connected with mastering these basic principles. Emphasis has been placed on standardization of the terminology used for directions and body movements. Illustration of the movements in order, strength, body flexibility, breath control, positions, distance, location of feet and purpose of movement, line of sight, centering, angle, location (high and low) of hands, characteristics, and movement vary slightly according to your

training.

Since ancient times the basic principles have been referred to as the most important foundation for the martial arts. Even to the extent of it being discussed in the "Moo Yei Do Bo Tong Ji" which means "The Martial Arts Doctrine."

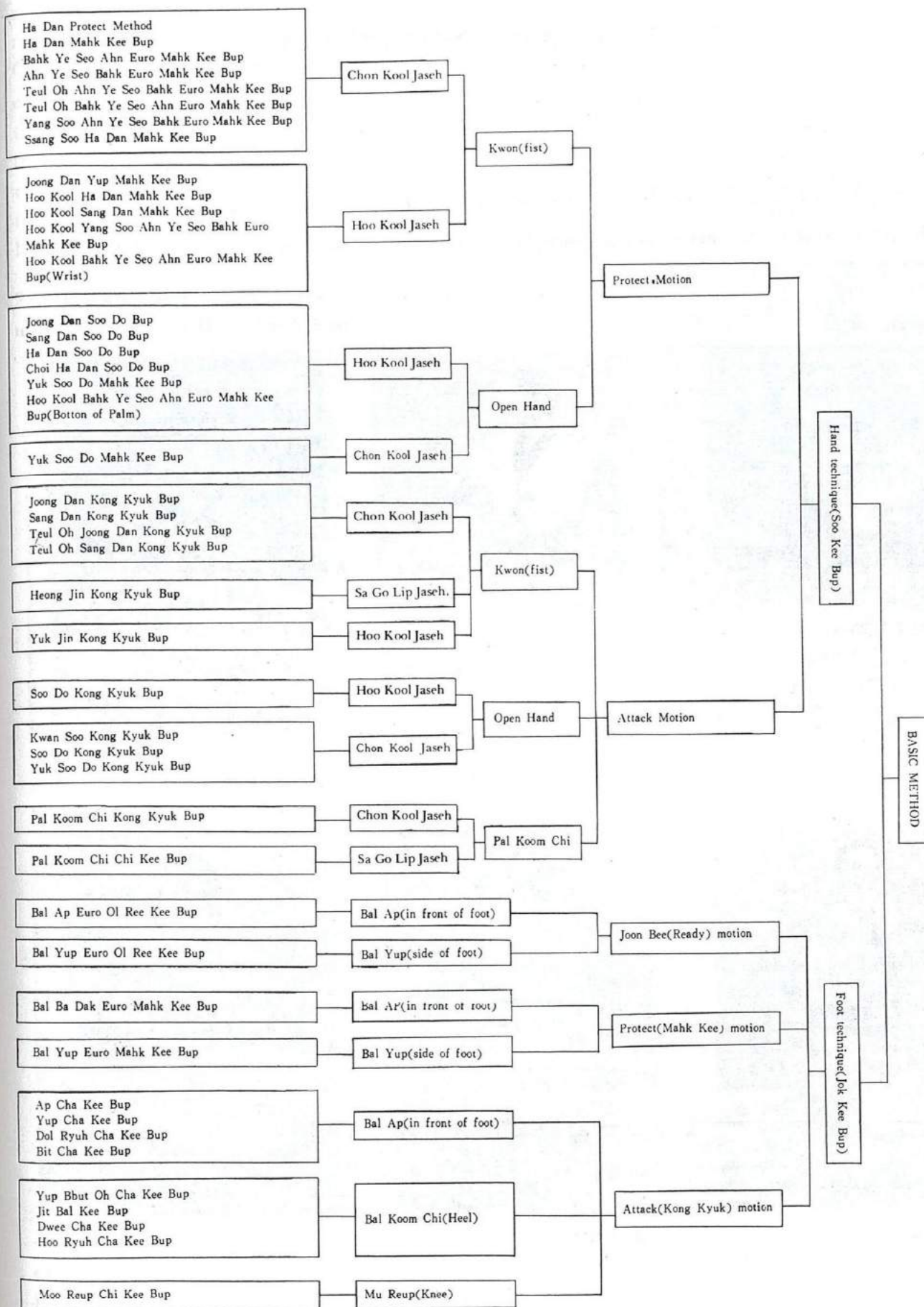


「茅元儀曰知點劃而後可以教八法(書苑曰王逸少書偏工書永以其八法之勢能通一切字永字八劃也)知據鞍而後可以教馳驟拳之謂也」

茅元儀 말하기를, 점과 획을 안 다음에 八法(書苑에 말하기를, 王逸少가 書를 偏工함에 있어서 永자를 書함으로써 그 八法의 勢가 능히 모든 글자를 통함이니 永자는 八획이니라)을 가르치며, 據馬를 한 후에 가히 馳驟를 가르친다 함은 즉, 이 拳을 말하는 것이라고 하였다.



## Article 2 : Diagram for Direction



## ARTICLE 3 BASIC MOVEMENTS

### Section 1. Hand Techniques

#### 1) *Ha Dan Mahk Kee (Low Defense or Low Block)*

##### A. Diagrams and Explanation of the Correct Body Positions

##### a) Diagrams.



Fig. 4-189  
Beginning Position



Fig. 4-190  
Intermediate Position



Fig. 4-191  
Complete Position



Fig. 4-192  
Correct front position

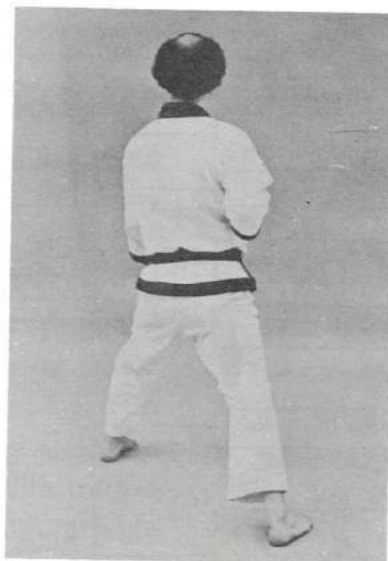


Fig. 4-193  
Correct Back Position

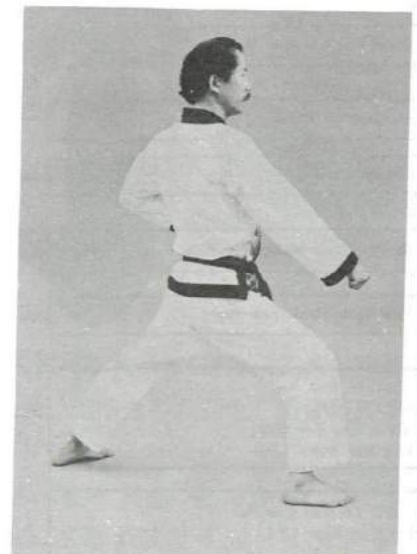


Fig. 4-194  
Correct Right side Position

##### b) Explanation

As shown in the above photographs, bring

the left fist to the right shoulder. Keep the left elbow down (see fig. 4-190) to maintain a



relaxed shoulder. At the same time, lower the right fist to the left side while in the Chun Bee stance. Move both arms with equal power. Move the left hand down and the right hand back to the ready position at the same time and with equal strength. The right hand is held in the ready position for the next move (see fig. 4-191). The left arm is held parallel to the upper part of the leg. At

the same time, the right foot moves slightly to the right in order to maintain shoulder width distance between the two feet and to keep good balance. Move forward one pace and as you step bend the left knee for the correct position of Chun Gul Jaseh. The body is held obliquely and the head faces forward so that the shoulder does not tighten. The shoulders remain relaxed.

## B. Diagrams and Explanations of incorrect movements of Ha Dan Mahk Kee

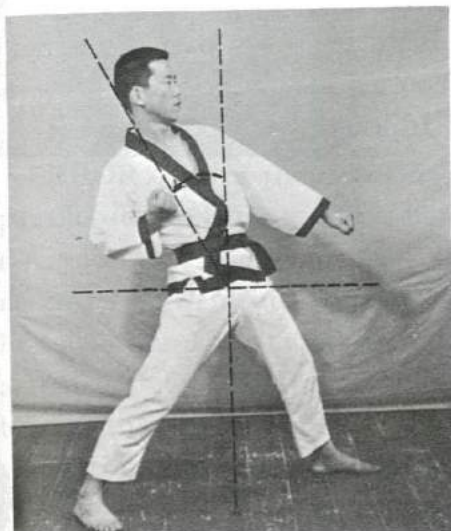


Fig. 4-195  
The upper part of the body is leaning back.

**ERROR:** This position has a tendency to inhibit the speed of the movement because the body center is carried awkwardly.

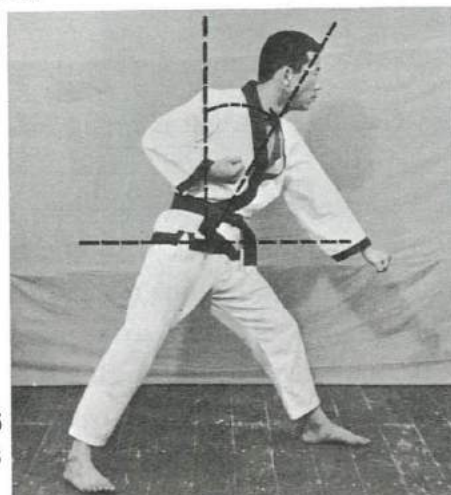


Fig. 4-196  
The upper part of the body is leaning forward.

**ERROR:** This position increases the risk of being attacked because the head and upper body are thrust forward. It also makes defense more difficult because movement from this position is not smooth and the balance is off. Also, the defending hand is too close to the knee.

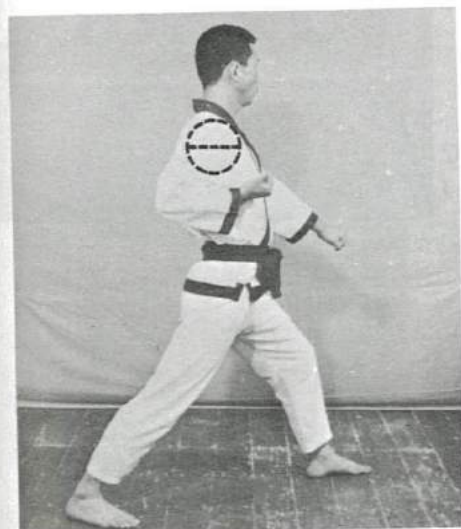


Fig. 4-197  
The upper part of the body is facing too far to the front.

**ERROR:** The body should be turned slightly to the right side. In this picture the body is too centered. This position affects not only the speed of the movement but also increases the risk of attack to the face.



Fig. 4-198  
The front of the body is turned too far to one side.

**ERROR:** This position exhausts energy because both the upper and lower parts of the body are not harmonized, i.e., energy from the legs cannot be coordinated with energy from the upper body.



Fig. 4-199

The fist which is prepared to attack is held too low.

**ERROR:** This fist is being held too low, in a direct line with the belt. As mentioned above, you must pull the right arm back as strongly as you block with the left. Bringing your arm back this low does not allow for full development of right arm power. The arm does not travel far enough or to the proper position.

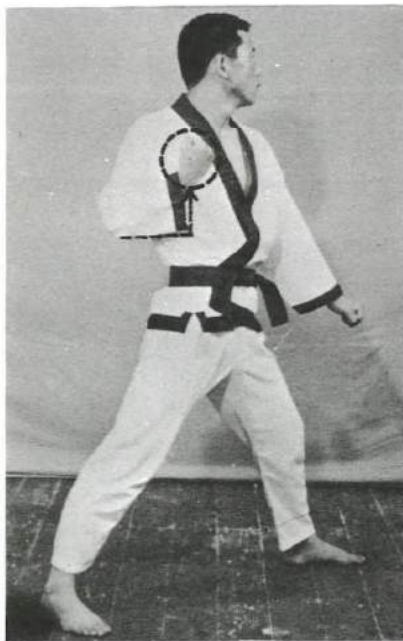


Fig. 4-200

The fist which is prepared to attack is held too high.

**ERROR:** This is an incorrect way of holding the fist. If you block from this position you will lose power because the shoulder is forced up, placing the shoulder muscles in a tightened position. Your shoulder must be relaxed in order to allow the maximum power and strength to be focused on the block. Tightened muscles will slow you down.



Fig. 4-201

The defending hand is placed too high.

**ERROR:** When the defending hand is elevated too high, the lower part of the body is exposed. You are not performing a downward block. It leaves the body unprotected and too open.



Fig. 4-202

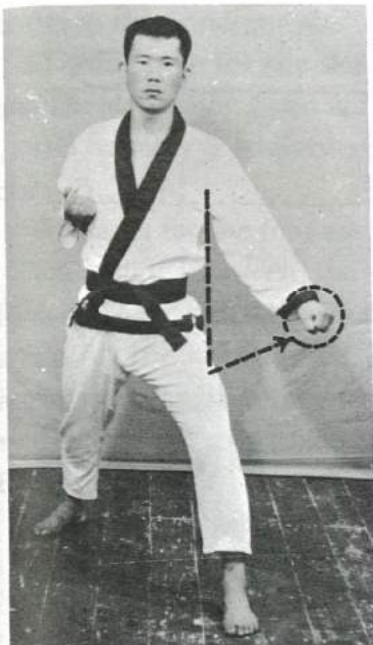
The defending hand is held too low.

**ERROR:** This position will not protect against foot attacks below the middle part of the body because the kick is delivered above it.



Fig. 4-203

The defending hand is held too far to the left side.



**ERROR:** When the defending hand is not parallel to the left leg, but is held apart from the body and too far to the left side, unnecessary movements must be performed to bring the hand back to a proper position. The action is out of control when the hand goes beyond the proper point before it stops. This wastes time and energy. The practitioner must stop the hand before it travels too far to the left.

Fig. 4-204

The defending hand is placed on the body's center



**ERROR:** Since the defending hand is not parallel to the left leg, you cannot fully use your hip. The defending hand lacks power, thus weakening defensive strength.

Fig. 4-205

The back leg is bent at the knee



**ERROR:** This position reduces the strength of the lower part of the body and hinders maintaining a firm, centered body. You can not maintain a strong stance or good balance with the back knee bent.

Fig. 4-206

The back ankle is raised



**ERROR:** This position reduces the strength of the back leg and destroys the body's stability because when the ankle is raised the weight of the body is focused on the front leg.



Fig. 4-207

Both feet are facing outward (to the outside)

See fig. 4-208 for the incorrect position and see fig. 4-209 for the correct way to hold the feet.

**ERROR:** The position of fig. 4-207 risks bone damage when the legs are attacked from the back side because the leg cannot fold in if struck. This is caused by the sideways angle of the supporting foot. Also your focus cannot be concentrated straight ahead and strength flows to the sides rather than to the front.

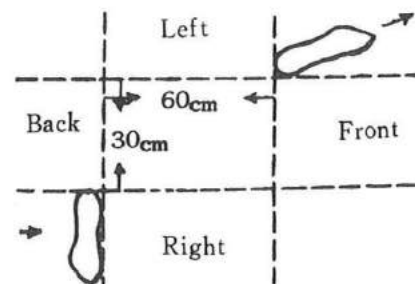


Fig.4-208  
Diagram for foot Position

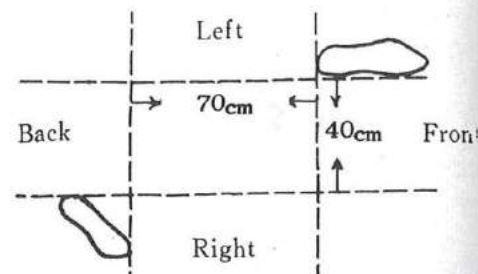


Fig.4-209 Diagram for foot Position

Fig. 4-210

The feet are spread too far apart.



**ERROR:** This position allows strong stability of the body's center, but reduces your speed. It is hard to move from this position.

### C. Physical Analysis of Movements

a) Explanation of the body's center balance, the angle, and the height and location of the hands:

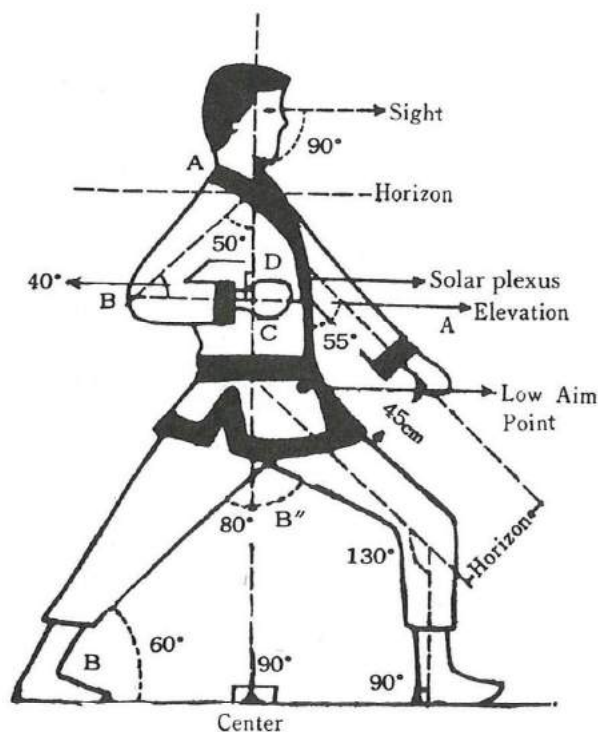


Fig. 4-211. Correct Chon Kool Jaseh (meaning a forward-bending)

1) Balance: Balance of the body is focused on the abdomen and remains in a straight vertical line through the axis of the body.

2) Angle: ABD is formed by the arm and fist in the ready position (See Fig. 4-211). The dimensions of Triangle ABD are  $80^\circ + 90^\circ + 130^\circ$  (derived from the blocking arm's parallel relationship to the forward leg). The angle for the fist which is prepared for attack must be correct. Triangle ABC is  $180^\circ$  and line BC is straight. Angle ACB is  $90^\circ$  and it is important to note that this must be perpendicular. Angle BAC is  $50^\circ$ . Angle ABC is  $40^\circ$ . The recommended angle for the defending hand is  $55^\circ$  as in the above figure.

3) The position of the right hand in the ready position is on line with BC.

4) The location of the left hand (the defending hand) is parallel to the leg. The distance



between the hand and the leg is about 45cm.

5) The angle for the slope of the upper leg and the defending hand is about  $45^{\circ}$ .

6) The body is straight and centrally balanced.

7) Angles for the foot and leg:

The angle between the front of the lead foot and the earth's surface (floor) is  $90^{\circ}$ , the angle for the knee on the front leg  $130^{\circ}$ , the angle between the back foot and the earth's surface is  $60^{\circ}$ . Angle B between the legs is  $80^{\circ}$ .

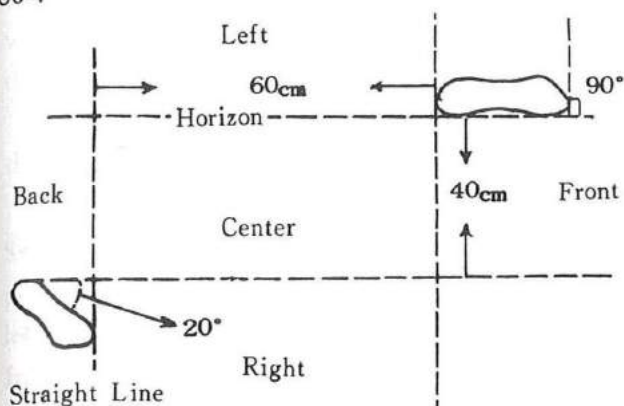


Fig. 4-212. Correct location and distance of the feet.

#### B) Energy distribution for Ha Dan Mahk Kee

While standing in Chun Bee Jaseh, all parts of the body are equally provided with one tenth of the body's total strength. As the body begins to move, it utilizes 70 % of the whole strength. During the motion, using breath control, the body uses 60 % of the whole strength. The whole body is supplied with more and more strength, and finally it utilizes 100 % of its strength at the completion of Ha Dan Mahk Kee. Keep in mind that the most important points during this movement are: assuming the completed stances and positions, maintaining correct balance and correct location of the body, and delivering 100 % of the total strength to the fist at the proper time.

The reason for the energy distribution of Ha Dan Mahk Kee is that a stationary object will stand in the same location permanently unless energy is used to move it. A moving object will continue to move unless energy is applied to

stop it. According to this rule, the energy stored when you are in Chun Bee Jaseh is consumed when a movement is made toward your opponent. Strength is kept at a minimum in Chun Bee Jaseh to store the energy for use at the proper time. You employ 100 % of your strength for a decisive defense against a strong attack, and a secondly to move efficiently and effectively. In conclusion, a defense based on these principles will deliver extremely hard blows. Therefore the "defense" is the "offense" in the martial arts.

#### D. Physiological Analysis of Movements

##### a) General

###### Author's Note:

The physiological analysis in this and succeeding sections constitutes a scientific approach to the martial arts in order to increase knowledge of the human body as well as the technical development of Tang Soo Do. This section in particular is a limited elucidation of Tang Soo Do training with emphasis placed on the description of skeletal and muscle structures or groups used in the techniques. This section does not provide detailed discussion of these areas. The author hopes that detailed physiological analysis can be made in the future with the help of specialists in the field; these fields include: focus, breath control, and expansion and contraction of the body. These are important aspects of Tang Soo Do. This section covers expansion and contraction of the body, and the bones and muscles associated with expansion and contraction. Students should make real efforts to learn the particular movements in association with the diagrams, explanations and daily practice.

##### b) Practical analysis

###### 1) Focus

Refer to the section on physical analysis which discussed this subject in detail.

###### 2) Expansion and contraction of the body.

Good control in expanding and contracting the body are prime requisites vital to the suc-



cess of Tang Soo Do training. The human body has some flexibility which is closely connected with defensive movements of the upper and lower parts of the body. The waist is the area where the body's flexibility works most freely. The waist is also the center of the body, where the body's strength can be gathered and used as an ideal source of strength, acceleration, and reaction. In Tang Soo Do it is no exaggeration to say that the proper utilization of physical strength and the complete mastery of technique depend largely on whether the waist is well utilized or not. The mastering of 80% of the physical techniques of Tang Soo Do depends on this. Expansion and contraction of the body in Ha Dan Mahk Kee:

(a) This movement is characterized by the expansion and contraction of the body of both the left and right sides.

(b) Since this movement is a hand technique, concentration is on the hands and the feet.

(c) The following parts of the body perform the main functions in this movement: Right and left hands.

(d) Right and left arms.

(e) Bones of the upper body:

Spinal bone: Performs direct defense function. Radius: Performs indirect defense function. Ethomid bone: Performs direct defense function. Metacarpal bones: Perform direct defense function. Phalanges: Perform indirect defense function.

(f) Bones of the middle body

Vertebrae: Perform supportive and indirect functions

Ribs: Perform indirect defense function.

Scapular: Within Ha Dan Mahk Kee this bone is the main sustaining bone for this defensive movement. Foot and leg iliac bones, innominate bones, fibula and foot bones of both legs perform supporting functions.

(g) Muscles

Expansion and Contraction of Main

Muscles used in Ha Dan Mahk Kee:

The muscles used in the left are:

Upper arm

Deltoides and biceps (Expand after contracting)

Triceps (Contract after expanding)

Lower Arm

Palmaris Longus and flexor Carpiulnaris (Contract after expanding)

Extension digitorum and abductor policis (Expand after contracting)

The muscles used in the right arm are:

Upper Arm

Deltoides and biceps (Contract after expanding)

Deltoides (Expand after contracting)

Lower Arm

Palmaris longus and flexor carpiulnaris (Expand after contracting)

Extension digitorum and abductor policis longus (Contract after expanding)

(3) Muscles used for body movement in Ha Dan Mahk Kee:

a) Right Front Side

Pectoral major (Expand after contracting)

b) Back

Teres minor and teres major (Contract after expanding)

c) Sides

External oblique muscles (Contract after expanding)

## E. Psychological Aspects of the Movement

This subject has been discussed in detail in the section on culture. Movements must be related to this subject and based on the spirit of Tang Soo Do.

1) Kiap (Spiritual Pressure)

Kiap at the instant of final defense for concentration of all your energy.

2) Wisdom

This technique, as a part of the art of Tang Soo Do, must be learned through the application of physical science, proper techniques, and emotional and physical strength.



### 3) Research

Obviously, the art of Tang Soo Do must emphasize continuous research for the best way to learn the techniques and to display good form.

Factors to be considered for the use of the hand:

#### 1 Purpose of the movement

The left hand is used to defend oneself against an opponent's attack using his foot against the lower part of your body. The left hand serves as one of the strongest means by which the lower part of the body can be defended.

Items to be considered depending on the degree of training:

Generally speaking, Senior Dans in Tang Soo Do will be interested in the following points. All previous items were for general level practitioners under ideal conditions. Instructors and advanced practitioners can consider the following:

#### 2 Preparing the Hand

For beginners it is more practical to lower the fist slightly.

As they become acquainted with the training techniques they can try to take the proper position. There are two reasons for this. First, it is not easy for beginners to assume the ideal position; also, they have a tendency to tighten the shoulder too much and keep it tense when trying to keep the fist at the proper angle of  $90^{\circ}$  to the body. As long as this is not overdone, this should be corrected gradually until the practitioner is able to place the defending hand in the proper position.

#### 3 The Feet

For beginners, it is much better to increase the width and length between the feet in the

Chun Gul stance. This will give the beginner better balance even though his speed might be slower. It is more effective for the instructor to gradually correct the stance of the beginner, making it narrower and shorter.

#### 4 Using the Waist

Training, specialized studies and practice are required for effective utilization of the waist. Detailed discussion is not necessary for beginners, but they must keep the importance of this point in mind. Their ability to use the waist effectively must grow with their ability to do the technique.

#### 5 Strength in the Fists

Beginners tend to concentrate strength in their shoulders when they start to move. They should instead focus their strength on their fists rather than their shoulders.

#### 6 Angling the Body

The ideal angle to which the body should be turned is approximately  $40^{\circ}$ . This is difficult for the beginner to maintain. The author recommends the beginner first face forward and over a period of time try to obtain the ideal body position.

#### Additional Illustration

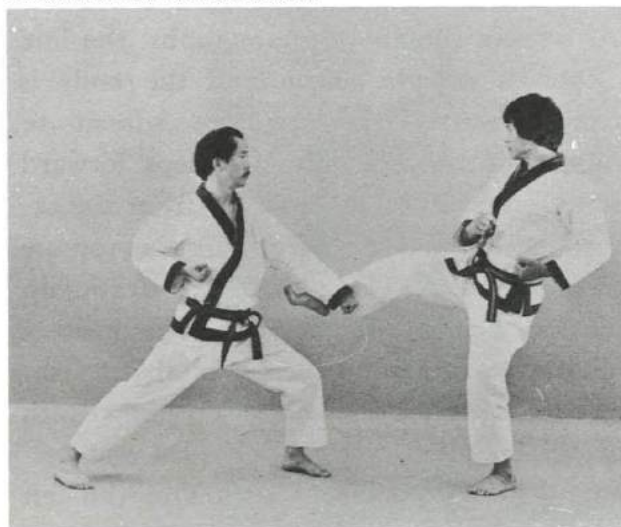


Fig. 4-213. Illustration depicting correct application of Ha Dan Mahk Kee

## 2) Sang Dan Mahk Kee (High Block)

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-214  
Beginning Position

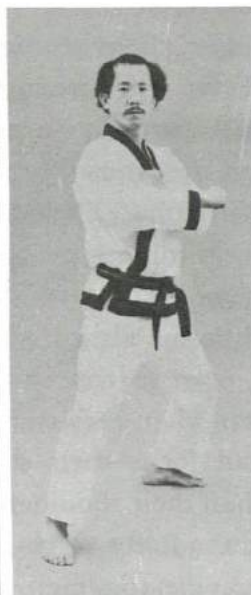


Fig. 4-215  
Intermediate  
Position

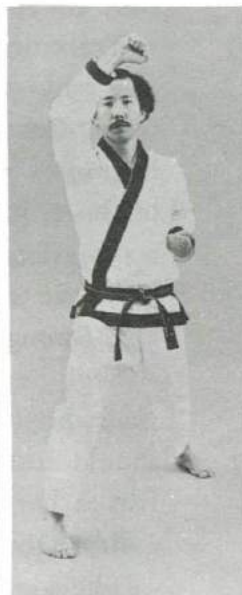


Fig. 4-216  
Complete Position



Fig. 4-217  
Correct Back Side  
Position

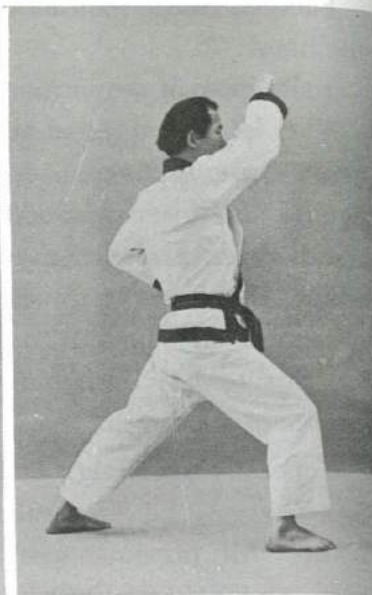


Fig. 4-218  
Correct Right Side Position

#### b) Explanation

As seen in the above photographs, the line of sight is straight ahead and the body is facing forward. The feet are spread to shoulder width. The left foot steps forward assuming the Chu Gul Jaseh or front stance. As you move the feet cross your fists as you use waist movement. The right fist is drawn up above the right side of the waist. The distance between the body and the fist is about 5cm. At the same time the left hand is pulled with opposite force, crossing the right fist and performing a high defense. Therefore the left hand defends the upper part of the body as seen in the figures 4-216, 4-217, and 4-218. The right hand is pulled back into the ready position. The body faces more to the front than in the case of Ha Dan Mahk Kee and forms a small angle.

### B. Diagrams and Explanation of Incorrect Movements

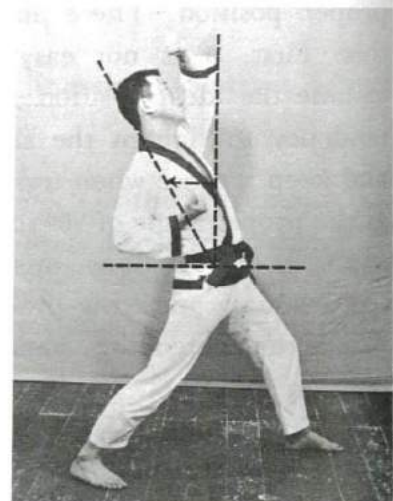


Fig. 4-219  
The upper part of the body is leaning back.

**ERROR:** This position causes loss of balance, hinders speed and weakens defensive strength.



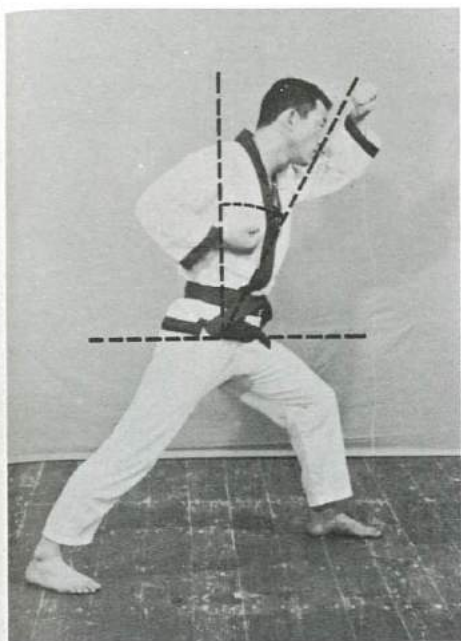


Fig.. 4-220

The upper part of the body is leaning forward.

**ERROR:** This position hinders body stability and speed, and weakens defensive strength. Furthermore, it exposes the face to attacks from the opponent.

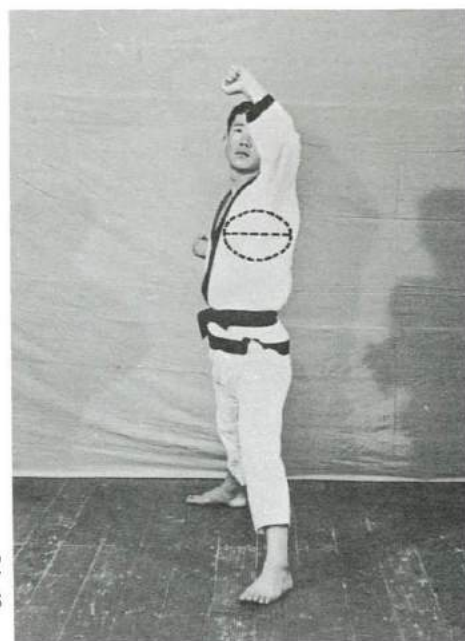


Fig. 4-222

The upper part of the body is turned completely to the side.

**ERROR:** An effective defense cannot be performed because both the upper and lower parts of the body are held improperly. Also, the upper and lower parts of the body cannot be coordinated.

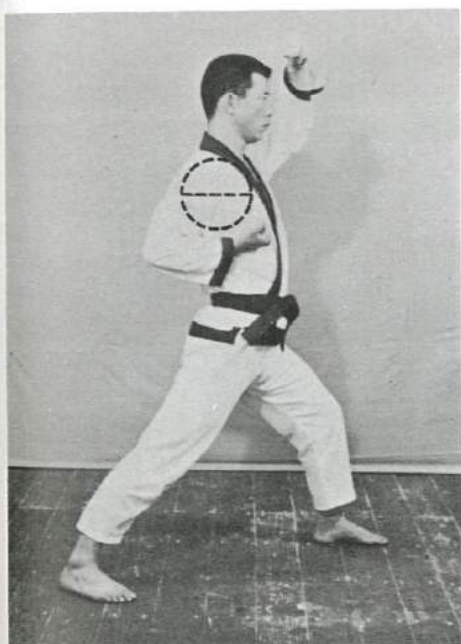


Fig. 4-221

The upper part of the body is facing directly forward.

**ERROR:** Defensive strength is weakened because unnecessary energy is wasted on unreasonable movements in this position. The body is held unnaturally and must maintain unnecessary tension.

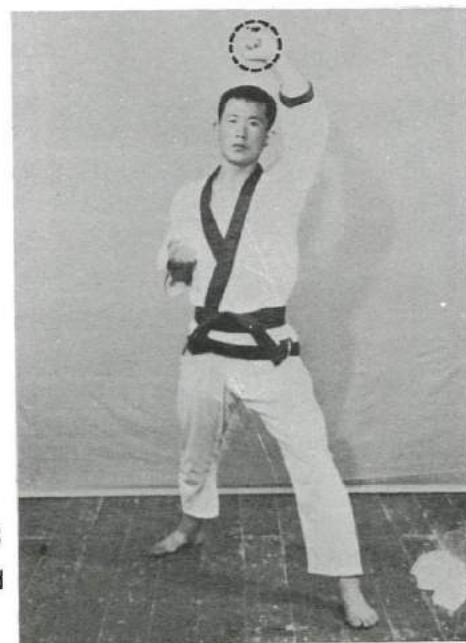


Fig. 4-223

The defending hand is held too high.

**ERROR:** This position wastes time and energy, thus weakening defensive strength. The hand travels too far — an unnecessary distance. The hand movement is out of control.



Fig. 4-224

The defending hand is held too low.

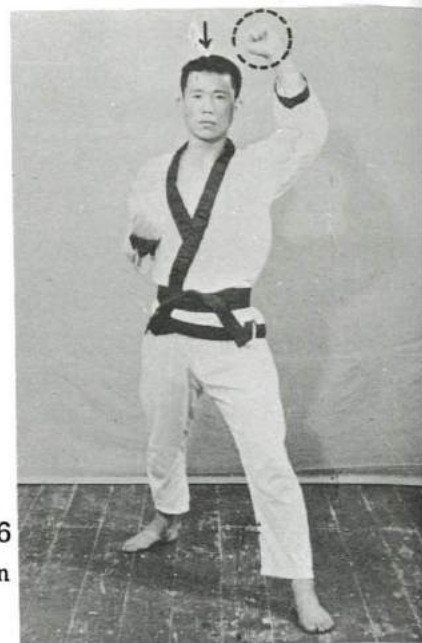


Fig. 4-226

The defending hand is not in the proper position.

**ERROR:** This position is defeating its purpose, i.e., any attack from above will strike the exposed head. The defending arm in this position does not perform its function of defending the head.

**ERROR:** As seen in the above figure, the location of the defending hand is held in such a way as to expose the face. The upper body and face are exposed to attacks.



Fig. 4-225

The defending hand is held too far to the right side.

**ERROR:** This position does not create a great disadvantage, but it does not look good and with the hands so far to the right the wrist area is weak. Also, there is too much tension on the shoulder.



Fig. 4-227

The defending arm is kept horizontally.

**ERROR:** As seen in the figure, the arm kept horizontally risks receiving a strong blow when the opponent attacks above. With the correct slant the opponent's blow will be deflected to the side. In this position (fig. 4-227), the blow will strike the arm bone directly, causing injury. In addition, this awkward position weakens defensive strength by wasting a great deal of energy.





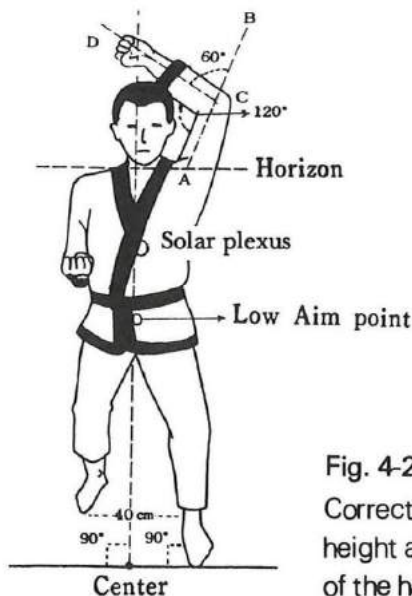


Fig. 4-230 (B)  
Correct center, angles  
height and location  
of the hands

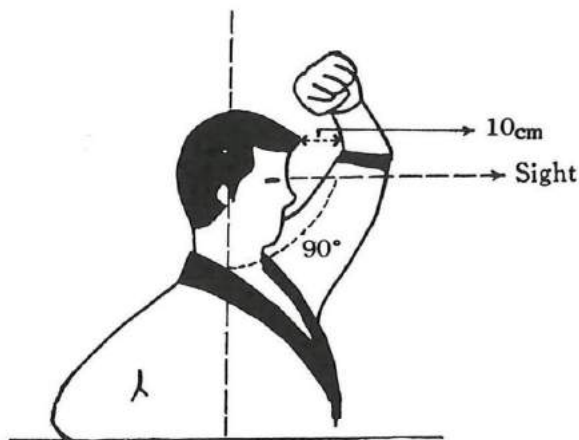


Fig. 4-230(A) Correct center angle, height and location  
of the hands

to avoid any direct strong blow from the opponent's attack. The fist should be held strongly without tensing the shoulder.

3) The wrist should be kept at the body's center axis and should be held above the head.

4) The height of the hand should not be lower than the head.

5) The inside of the wrist should be facing forward.

d) Distance and location of the feet.

1) The same principles apply in this movement (Chun Gul Jaseh) as for Ha Dan Mahk Kee.

e) Aspects of spiritual and environmental problems as well as physiological approaches are the same as in Ha Dan Mahk Kee.

## D. Physiological Analysis of the Movement

### A) Practical Analysis

1) Expansion and contraction of the body.

a) These movements are based mainly in the upper part of the body.

b) These movements are performed with emphasis on the defending arm.

c) The following parts play major roles in performing this movement with the support of the entire body.

(a) Two Hands

(b) Skeletal Structure

The major bones used in this movement are as follows:

#### (a) Arm and Hand

Humerus — Performs indirect defense functions.

Sacrum — Performs direct defense functions.

Radius — Performs indirect defense functions.

Metacarpal bone — Performs both direct and indirect defense functions.

Carpal Bone — Performs direct and indirect defense functions.

Phalanges — Performs direct defense functions.

#### (b) Body

Vertebrae — Performs support and indirect functions.

Ribs — Perform indirect defense functions.

Scapula — Functions as the foundation of the movement.

Iliac bone, tibia, fibula and foot bone of both legs — Perform functions of support.

#### (c) Muscles

The muscles used when performing the movements are as follows:

(1) Arm and Hand (Upper arm of the left hand)

Front side — Deltoides, biceps and abdomen muscle (contract)

Back side — Biceps (expand)

Front side — Palmaris longus, flexor carpiulnaris and metacarpal bone muscle



(expand after contracting)

(2) Lower Left Arm

Front side — Deltoides, biceps (contract and expand)

Back side — Triceps (expand)

Front muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)

(3) Lower right arm

Back side — Barchioradialis, extension digitorum and abductor policis longus (expand after contracting)

(d) Body

Left Side

Front side muscles — pectoral minor (expands after contracting)

Back side muscles — Teres minor, teres major and deltoids — (expand after contracting)

Side muscles — Oblique external abdominis (expand after contracting)

Right Side

Front side muscles — teres major (expand after contracting)

Back side muscles — teres minor, teres major and deltoid — (contract after expanding)

Side muscles — Oblique external abdominis (expand after contracting)

## E. Important Additional Matters

(Accompanied by Diagram)

(1) Purpose of Movement:

To defend oneself against a front, vertical attack from an opponent or to defend the upper part of the body and the sides from an opponent whose attack comes from above.

(2) Characteristics:

It is one of the strongest means of defense against a vertical attack to the upper part of the body.

(3) Application:

This movement can be used to defend oneself when the opponent is attacking the front, or the upper part of the body with a

stick or pole.

Items to be considered depending on the degree of training:

(1) The same principles apply as were discussed in the section on Ha Dan Mahk Kee.

(2) Providing the shoulder with strength is almost the same as in Ha Dan Mahk Kee.

Beginners should keep in mind that care must be taken not to form a right angle when both hands are crossed (+) in front. Too much tension is created in the shoulder and strength will be wrongly focused in the shoulder.

### Angling the Body

The body angle is less than in Ha Dan Mahk Kee.

Beginners should be careful not to lean the upper part of the body forwards or backwards. Keep the body's axis straight and turn the body to the side.

### Defending Hand

Most beginners have a tendency to hold the hand too close or too far from the forehead. Beginners must maintain a distance of about 10cm between the hand and forehead. Care must also be taken not to hold the hand facing upwards.

### Additional Illustration



Fig. 4-231 Illustration depicting correct application of San Dan Mahk Kee

### 3) Phakeso Ahnuro Mahk Kee (*Outside to Inside Block*)

#### A) Diagrams and Explanation of the Correct Movements

##### a) Diagrams



Fig. 4-232  
Beginning Position



Fig. 4-233  
Intermediate Position

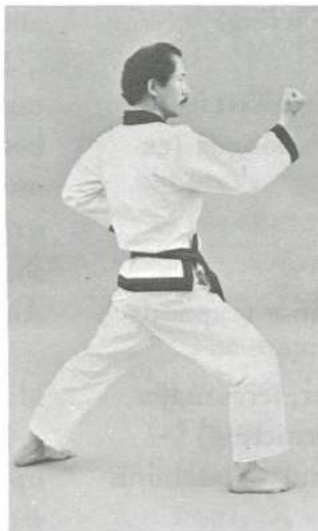


Fig. 4-234  
Complete Position



Fig. 4-235  
Correct Back Side  
Position



Fig. 4-236  
Correct Front  
Position

##### b) Explanation

As seen in the photographs, the left foot starts from the Chun Bee Jaseh and steps one pace forward maintaining the same width as the shoulder to assume the Chun Gul Jaseh.

The eyes and the body face forward. The left fist extends forward from the left side of the waist. The waist is utilized fully during the movement. The right fist alternates with the left hand. The left hand stops above the left side of the waist in the ready position. The left arm performs the defense by using the wrist against an attack to the upper part of the body. The defense is from the outside to the inside of an opponent's high attack. The left fist stops in front of the eyes. The upper part of the body at this time should be turned to an angle of  $40^\circ$ , the same as in the Chun Gul Jaseh. Remember to coordinate leg, arm, and waist movements so that each start and end at the same moment.

#### B. Diagrams and Explanations of Incorrect Movements

##### a) Body

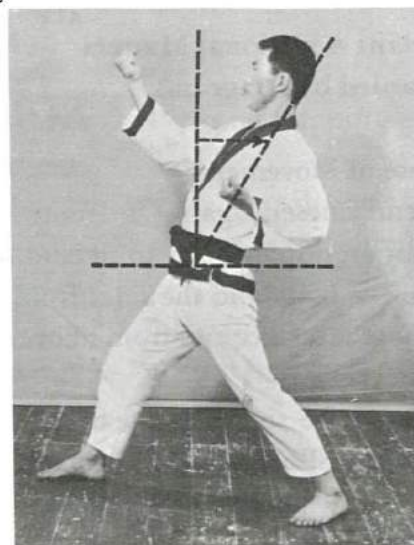


Fig. 4-237  
The upper part of the body is  
leaning backwards.

**ERROR:** This position reduces stability, balance and speed; and weakens defensive strength.



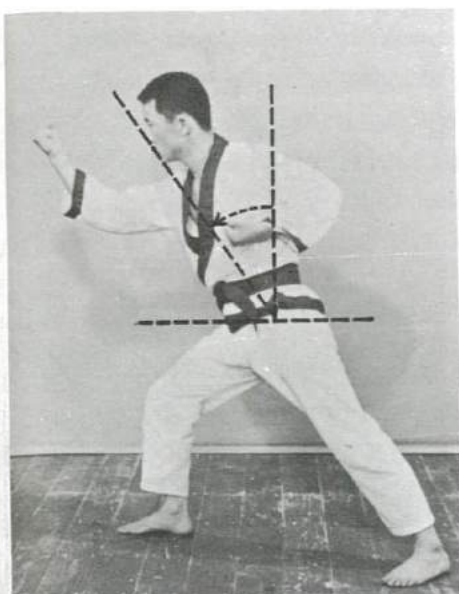


Fig. 4-238

The upper part of the body is leaning forwards.

**ERROR:** This position changes the body's axis, thus reducing defensive strength, speed and upsetting the balance of the body.

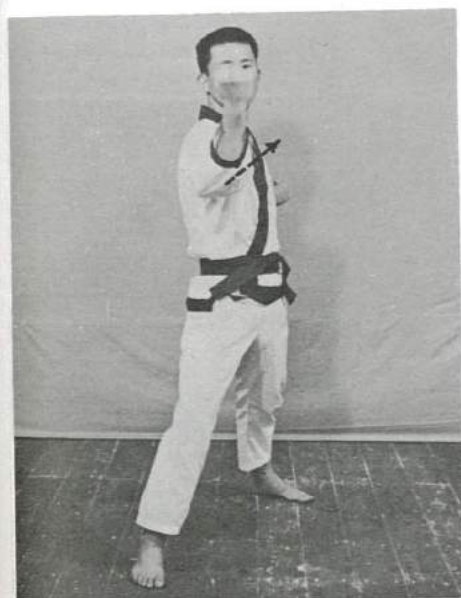


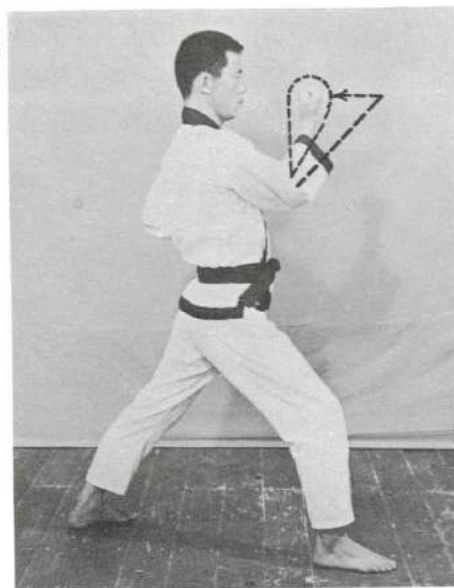
Fig. 4-239

The upper part of the body is turned completely to the side.

**ERROR:** In this position, defensive strength is reduced and speed is slowed. It is also difficult to utilize hip and waist movement.

Fig. 4-240

The defending hand is drawn too close.



**ERROR:** In this position the defending hand lacks strength. Tension and strength are shifted to the shoulder creating too much shoulder tension. In addition, this position leaves you more vulnerable to your opponent's attack because the block is so close to your body.

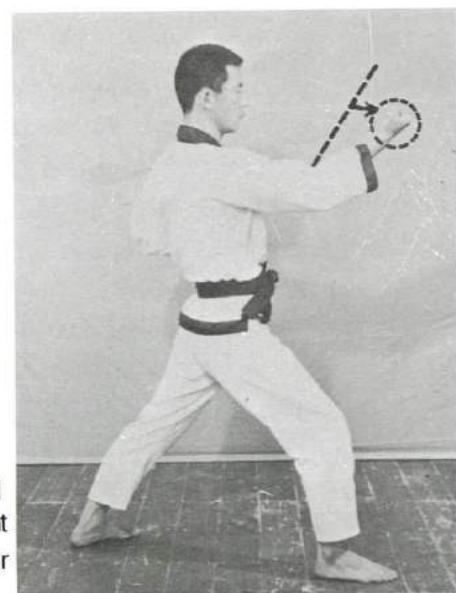


Fig. 4-241

The defending arm is not bent enough to form the proper angle.

**ERROR:** This position may save some energy, but is not an effective defense against the opponent's attack. The straighter the arm, the larger the exposed area of the body.

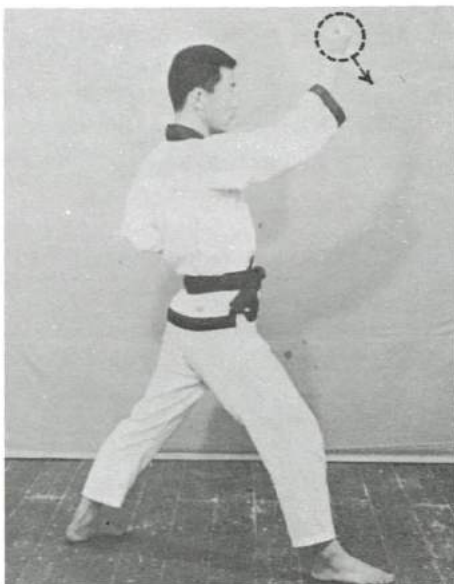


Fig. 4-242

The defending hand is held too high.

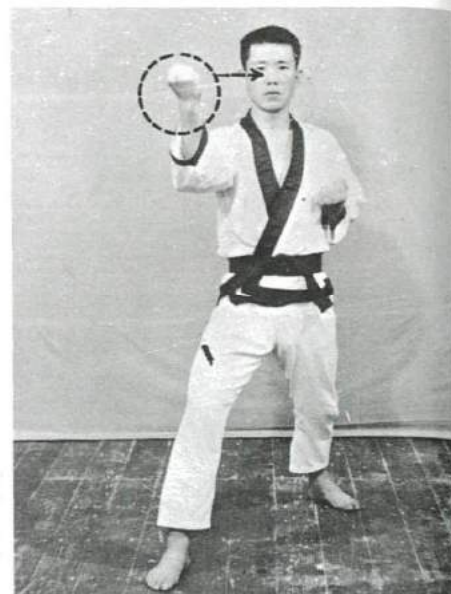


Fig. 4-244

The defending hand is not brought in far enough to the center of the body.

**ERROR:** In this position, energy is wasted by elevating the hand too high, placing a burden on the shoulder. The hand location is incorrect making the defense useless.

**ERROR:** This position is wrong because the front of the body is exposed and the block will not reach the opponent's attack.

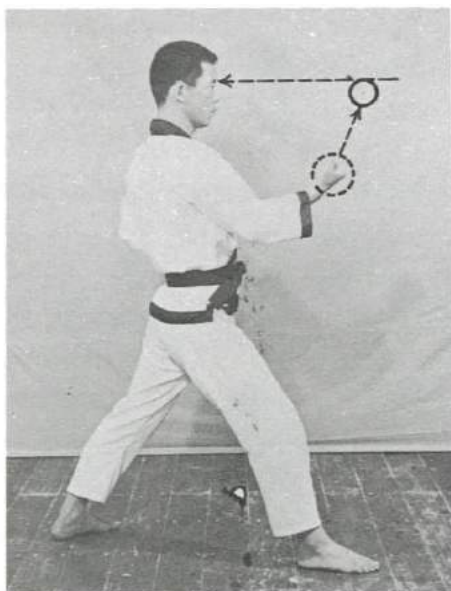


Fig. 4-243

The defending hand is dropped too far down.



Fig. 4-245

The defending hand has traveled too far past the body's center.

**ERROR:** This position is not adequate for a defense against an attack on the upper part of the body. The face is totally exposed to the attack.

**ERROR:** This position wastes energy because the arm travels past the blocking point. This also interferes with a counter-attack. The arm movement is out of control.



### C. Physical Analysis of Movements

(1) Balance: The balance of the body is focused on the abdomen and remains in a straight line through the axis of the body.

(2) Angle: AC is a straight line. Above the AC line is an  $180^\circ$  angle. BD is a straight line. If angle DBC equals  $60^\circ$ , angle ABD becomes  $180^\circ - 60^\circ$  which =  $120^\circ$ .

(a) The correct angle for the hand in the ready position is the same as in the case of Ha Dan Mahk Kee.

(b) The foot position is the Chun Gul Jaseh. It is the same as in Ha Dan Mahk Kee.

a) Use of hand in Pahkeso Ahnuro Mahk Kee.

(1) The height of the left hand in Pahkeso Ahnuro Mahk Kee is at eye level.

(2) The angle for an ideal and effective arm position is slightly less than  $120^\circ$ .

(3) The hand technique is a very effective means for blocking while keeping the body further from the opponent than is usual.

(4) All strength should be focused in the wrist when actually performing the defense.

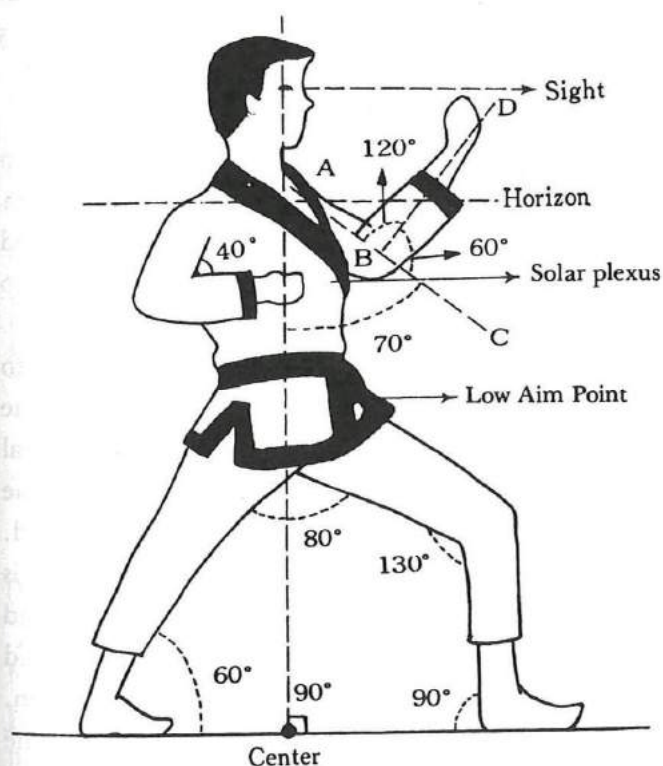


Fig. 4-246 Correct gravity, angle, height and location of the hands.

The block should be executed with contact to the side of the wrist below the little finger.

(5) The top side of the wrist should be facing forward.

(6) The upper part of the body is turned to the side at an angle of not less than  $40^\circ$ .

b) Distance and Location of the Feet

The same principles apply as have been discussed in Ha Dan Mahk Kee.

(1) Dynamic considerations of this movement are almost the same as the section under dynamic analysis.

(2) Energy Distribution

The same as in the section on Ha Dan Mahk Kee.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of the expansion and contraction of the body.

(a) The movements are performed with emphasis on contraction of both the left and right sides of the body and on proper utilization of the waist.

(b) Emphasis is on the arm and hand as this is a hand technique.

(c) The following parts of the body play major roles with the support of each part of the whole body in performing this movement.

b) Hands

Main bones used to perform these movements and functions are as follows:

(a) Arm and hand

Humerus—Performs indirect defense functions.

Ulna—Performs direct defense functions.

Radius—Performs direct defense functions.

Carpal bone—Performs direct and indirect functions.

Metacarpal bone—Performs indirect defense functions.

Phalanges — Performs indirect defense functions.



## (b) Body

- Vertebrae—Performs support and indirect defense functions.
- Ribs—Perform indirect defense functions.
- Scapula — Performs foundation functions.
- Iliac bone, tibia fibula and foot bone of both the legs — Provide support.

## (2) Muscles

The following muscles are used when performing this movement.

## (a) Upper left arm and hand:

- Front side muscles — Deltoides, biceps and internal abdominis (contract).
- Back side muscles — Triceps (expand).

## (b) Lower right arm:

- Front side muscles—Palmaris longus and flexor (expand after contracting).
- Back side muscles (extension digitorum abductor policis longus (contract after expanding)).

## (c) Right hand:

- Front side muscles—Palmaris longus and flexor (expand after contracting).
- Metacarpal bone muscles (contract after expanding).
- Back side muscles — Extension digitorum abductor policis longus (contract after expanding).

## (d) Body

- Left front side muscles — Pectoralis major (contract after expanding).
- Left Back — Teres minor, teres major, deltoid muscles (expand after contracting).
- Left side muscles— External oblique muscles (contract after expanding).
- Right front side muscles—Pectoralis major (expand).
- Right back muscles—Teres minor, teres major, and deltoids (expand after contracting).
- Right side muscles— External oblique muscles (expand)
- For muscles of the legs, refer to the section on the Chun Gul Jaseh (front stance)

## E. Additional matters accompanied by diagram

## (a) Other important items:

## (1) Purpose of movement:

To defend oneself against an opponent's high or middle attack.

## (2) Characteristics:

Using this defense one can conveniently block an opponent's straight forward attack to the upper body.

## (3) Applicability :

It is used as a defense against high area attack by either the hand or foot.

## (b) Summary of factors to be considered

according to the degree of training :

## (1) Angle of body position :

For beginners it is better to turn the upper body slightly.

Gradually turn the upper body as the degree of training becomes advanced. It is best to turn the body at least 40° to the side, but not for the beginner. The beginner tends to turn the shoulders out creating tension on the shoulders. Beginners also tend to lean the upper part of the body forward when they try to assume the proper upper body position

## (2) Defensive hand :

In principle, the hand in the ready position is strongly snapped forward from its location. During this movement the wrist is turned quickly and waist reaction power is used to control the defense.

This movement is difficult for beginners to perform. The author recommends that the defending hand be kept, during initial training, in a ready position away from the body to the side, with the fist facing forward. In this position the defense performance is slow, requires more time to perform, and disperses more strength. It is less powerful and the opponent can easily see its preparation. Therefore, efforts must be made to move the beginner in line with the proper position as



the practitioner advances in his degree of training. Finally, the elbow of the defending arm is extended to the outside. This should be drawn in. This all can be accomplished through accumulated training and practice.

(c) Additional Illustration



Fig. 4-247 Illustration depicting correct application of Ahneso Pahkuro Mahk Kee

4. *Ahneso Pahkuro Mahk Kee (Inside to Outside Block)*

A. Diagrams and Explanation of the Correct Movements

(a) Diagrams



Fig. 4-248  
Beginning Position



Fig. 4-249  
Intermediate Position



Fig. 4-250  
Complete Position



Fig. 4-251  
Correct Forward Position

(b) Explanation

From the Chun Bee Jaseh, the left foot steps forward one pace, to assume the Chun Gul Jaseh or forward stance. The eyes and the body face forward. The left fist swings deeply with a large movement from the left flank-waist area to the left side, in order to defend

the upper part of the body (see figure 4-248 thru 4-250). The hand is kept at the same height as the eyes. The right hand takes the ready position. In the same manner as seen in the figure the left hand alternates with the right to utilize the cross-reaction power. It is important to remember the body timing and

coordination of upper and lower body. Therefore, as your foot lands in the Chun Gul stance you should complete the movement with your hand and waist simultaneously.

### **B. Diagrams and Explanation of the Incorrect Movements**

#### **(a) Body**

(1) When the upper part of the body is leaning backward;

(2) When the upper part of the body is leaning forward;

(3) When the upper part of the body is turned too far to the side.

The reasons for what is wrong with the above positions are the same as have been discussed in the previous section on the Pahkeso Ahnuro Mahk Kee.

#### **(b) Hand Technique**

(1) When the defending hand is held in front of the face without properly bending the arm;

(2) When the defending hand is held too high without properly bending the arm;

(3) When the defending hand is held too low;

(4) When the defending hand is turned to the opposite direction;

(5) When the defending hand is not held near the body's center, but to the side.

The reasons for what is wrong with the above positions are the same as have been described in the section on the Pahkeso Ahnuro Mahk Kee.

### **C. Physical Analysis of Movements**

(1) Balance: The same as in the case of Pahkeso Ahnuro Mahk Kee.

(2) Angle: The same principles apply as in Pahkeso Ahnuro Mahk Kee.

(3) Height and Location of the hand: The same principles apply as in Pahkeso Ahnuro Mahk Kee.

(4) Distance and location of the foot: The same as in the Pahkeso Ahnuro Mahk Kee.

(5) Dynamic Consideration of Movements: Almost the same as has been discussed in the section on Dynamic Analysis.

(6) Strength Distribution: The same as has been discussed for Ha Dan Mahk Kee.

### **D. Physiological Consideration**

#### **(a) Practical Analysis**

(1) Physiological consideration of the body's expansion and contraction.

(a) The movements are performed by emphasizing expansion and contraction of the left and right side of the body, and on proper use of the waist.

(b) The explanation of the movement is concerned with the arm and hand because this is a hand technique.

#### **(b) Bone Analysis**

Functions and major bones used in performing this movement are as follows:

Humerus — Performs indirect defense function.

Ulna — Performs indirect defense function.

Radius — Performs direct defense function.

Carpal — Performs direct and indirect defense function.

Metacarpal — Performs indirect defense functions.

Phalanges — Performs indirect defense functions.

#### **(1) Body**

Vertebrae — Performs support and indirect defense function.

Ribs — Perform indirect defense function.

Scapula — Is the foundation of this movement.

Iliac bone, shin-bone, tibia, fibula and foot-bone of the two legs — Perform supporting functions.

#### **(2) Muscles**

Muscles used in this movement are as follows:

(a) Muscles for the defending arm and hand.  
Upper and lower arm

Front side muscles—Deltoides, biceps, and internal abdominis (contract)



Back side muscles—Triceps (expand)  
 Lower arm of the right defending hand  
 Front side muscles—Palmaris longus, and  
 flexor carpiulnaris (expand after con-  
 tracting).

(b) Muscles for the body

Left front side muscles—Pectoralis major  
 (contracts after expanding).

Left back side muscles—Teres minor, teres  
 major, and deltoid muscles (expand after  
 contracting).

Left side muscles—External oblique ab-  
 dominis (contract after expanding).

Right front side muscles—Teres minor, teres  
 major, and deltoid muscles (expand after  
 contracting).

Right side muscles — External oblique  
 muscles (expand).

For muscles on the legs, refer to the section  
 on the Chun Gul Jaseh.

### E. Additional Items Accompanied by Illustrations

(a) Other important matters

(1) Purpose of movement: To defend  
 oneself against frontal attacks to the upper  
 part of the body.

(2) Characteristics: The movement is  
 characterized by blocking to deflect the op-  
 ponent's attack.

(3) Applicability: This movement is used  
 for the purpose of defending the upper body  
 from an opponent's straight frontal attack  
 above the Solar Plexis area.

(b) Summary of factors to be considered  
 depending on the degree of training:

(1) The attacking hand: The same prin-  
 ciples apply as described for Ha Dan Mahk  
 Kee.

(2) The defending hand: The form of the  
 hand movement is easy for beginners to per-  
 form. However it is difficult to control this  
 defense effectively. For the defense to be ef-  
 fective, the elbow must be drawn in and  
 twisted with a snap simultaneous with the  
 hand movement. This requires continuous  
 training. In performing this movement it is  
 important to strive toward keeping both arms  
 close to each other as they cross and to also  
 keep both crossed arms close to the body.

(3) The feet: The same principles apply as  
 in the case of Ha Dan Mahk Kee.

(4) Utilization of the waist: The same prin-  
 ciples apply to this movement as for Ha Dan  
 Mahk Kee.

(5) The degree to which the body is turned  
 is the same as in Ha Dan Mahk Kee.

(6) Strength: The same principles apply as  
 in Ha Dan Mahk Kee.

(c) Additional illustration.

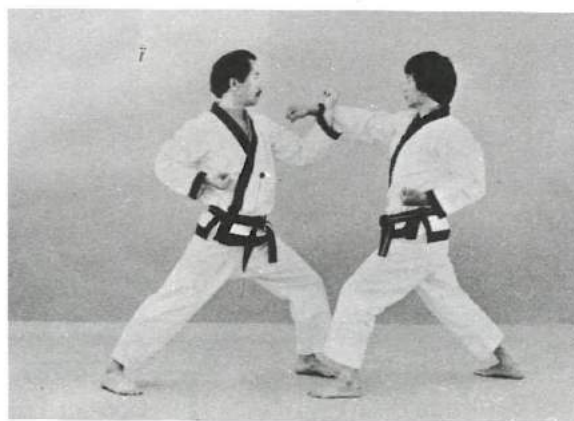


Fig. 4-252 Illustration depicting correct  
 application of this movement

## 5. *Teul oh Pahkeso Ahnuro Mahk Kee (Reverse Outside to Inside Block)*

### A. Diagrams and Explanation of the Correct Movements.

#### (a) Diagrams



Fig. 4-253 Beginning Position



Fig. 4-254 Intermediate Position



Fig. 4-255 Complete Position

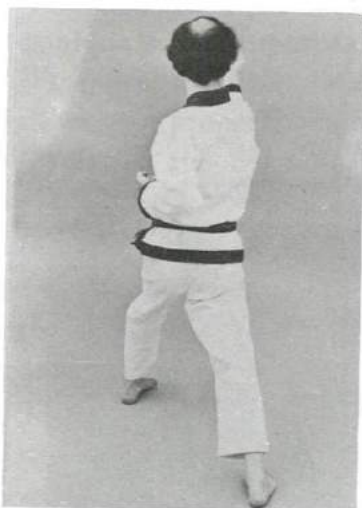


Fig. 4-256  
Correct Backside Position



Fig. 4-257  
Correct Front Position

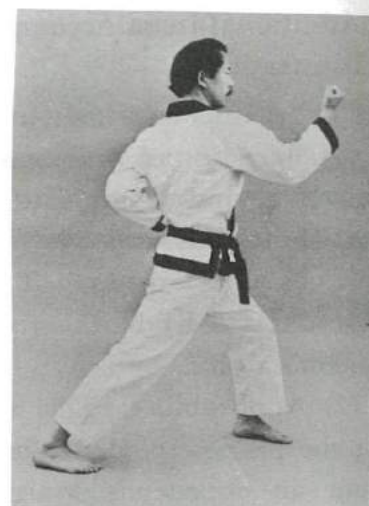


Fig. 4-258  
Correct Leftside Position

#### (b) Explanation

From the Chun Bee Jaseh (ready stance), the right foot steps one pace forward, assuming the Chun Gul Jaseh. The upper body twists strongly from the waist to the right side, at the same time as the Outside to Inside Block is performed with the left hand. As you block with the left hand the right hand is simultaneously pulled back to the ready position. The foot step is coordinated with the

hand movements. Both end simultaneously. It is important to use hip turning to generate good power.

### B. Diagrams and explanation of the incorrect movements.

#### (a) Body

(1) When the upper part of the body is leaning backwards;

(2) When the upper part of the body is



leaning forwards;

(3) When the upper part of the body is leaning to the side;

The reasons for the above incorrect positions are the same as have been described in the section on Pahkeso Ahnuro Mahk Kee.

(b) Hands

(1) When the defending hand is drawn too close to the face with the arm bent too much;

(2) When the defending hand is lifted too high without properly bending the arm;

(3) When the defending hand is held too high;

(4) When the defending hand is held too low;

(5) When the defending hand is turned to the opposite direction;

(6) When the defending hand is held too far to the side without being close to the body's center;

The reasons for the above incorrect positions are the same as have been discussed in the section on Pahkeso Ahnuro Mahk Kee.

(c) Waist and Leg

(1) 2 examples with diagrams are given



Fig. 4-259

The waist is turned insufficiently.

**ERROR:** This position reduces the stability of the body's defensive strength. The position is not conducive to utilizing the waist turn. The reaction power and defense will therefore be weak.



Fig. 4-260

The back knee is bent and the back heel is lifted.

**ERROR:** When the back knee is bent and the heel lifted, the balance is shifted to the front leg, disturbing stability and shifting focus off the body's center.

### C. Physical Analysis of Movements

(a) Balance: the same as in Pahkeso Ahnuro Mahk Kee.

(b) Angle: the same as in Pahkeso Ahnuro Mahk Kee.

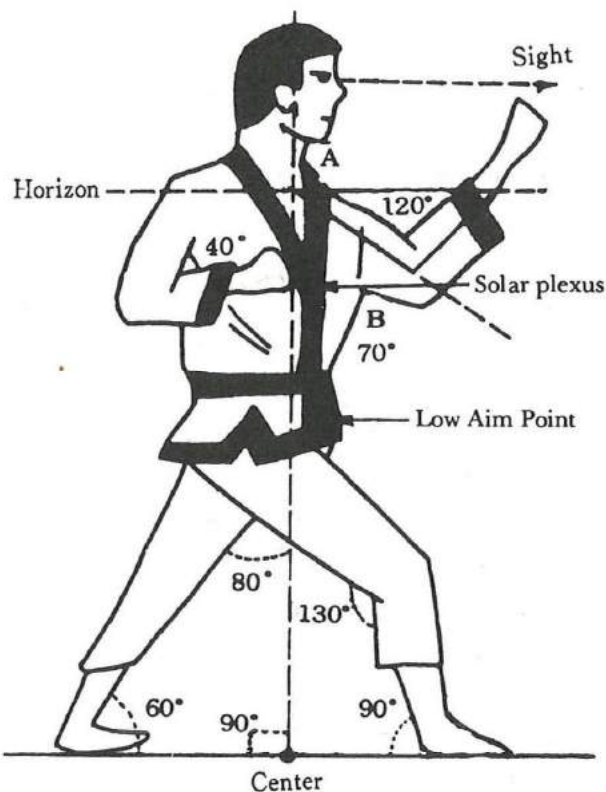


Fig. 4-261 Diagram of Center of Balance, and Distance

(c) Height and location of hands: same as in Pahkeso Ahnuro Mahk Kee.

(d) Distance and location of the feet: the same as in Pahkeso Ahnuro Mahk Kee.

However, the author recommends that the distance between the two feet be a little wider.

(e) Strength Distribution: the same as in Ha Dan Mahk Kee.

#### D. Physiological Explanation of Movements

Physiological consideration of the body's expansion and contraction :

(a) This movement is done with emphasis on the turning of the waist as well as the arm and hand as this is a hand technique.

(b) The following parts play major roles in the performance of this movement with the support of each part of the whole body.

##### (1) Bone Analysis

Functions and major bones used in performing this movement are as follows:

##### (2) Arm and Hand

Major bones used in performing this movement are as follows:

Humerus— Performs indirect defense function.

Ulna— Performs direct defense function.

Radius— Performs direct and indirect defense function.

Carpal — Performs indirect defense function.

Phalanges— Performs indirect defense functions.

##### (3) Body

Vertebrae— Performs indirect defense functions.

Scapula — Performs foundation functions.

Iliac bone, thigh bone, tibia, fibula and foot bones — Perform supporting functions.

##### (c) Muscles

Kinds and functions of the muscles used when performing this movement are as follows:

(1) Upper arm of the left defending hand

(a) Front side muscles:

Deltoides, biceps and internal abdominis —

(contract)

(b) Back side muscles: Triceps (expand)

(c) Front side muscles:

Palmaris longus, flexor carpiulnaris (expand after contracting)

(d) Backside muscles ;

Brachioradialis, extension digitorum and abductor policis longus (contract after expanding)

(2) Upper arm of the right hand

(a) Front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)

(b) Back side muscles — Triceps (expand after contracting)

(c) Front muscles (lower arm)

Palmaris longus, flexor carpiulanaris — (expand after contracting)

(d) Back side muscles (lower arm)

Brachioradialis, extension digitorum, abductor policis longus and external abdominal muscles (contract after expanding)

##### (3) Body

(a) Left side

- Front muscles — Pectoralis major (contracts after expanding)

- Back side muscles — Teres minor, teres major, and deltoid muscles (expand after contracting)

- Side muscles — External oblique abdominis (contract after expanding)

(b) Right side

- Front side muscles — Pectoralis major (expands)

- Back side muscles—Teres minor, teres major and deltoides (contract)

- Side muscles — External oblique muscles (expand)

#### E. Additional Important Items Accompanied by an Illustration

(a) Important Points

(1) Purpose of movement: To defend the upper part of the body.

(2) Characteristics: This movement is



characterized by the turning of the waist.

(3) Applicability: This movement is used to defend (against the opponent's attack) with the ability to stage a quick comeback and redefense. With good use of hip turning you are prepared for a repeat defense and quick counterattack.

(b) Summarized factors to be considered depending upon the degree of training

(1) If beginners use the waist too much, the right shoulder will drop down too far. Therefore they should become acquainted with the proper way to twist the waist and hip.

(2) Beginners should concentrate their training on the proper way to use the hip. This takes time and effort.

(3) Care must be taken not to lean the upper part of the body forward, and not to turn the shoulders down when the waist is turning.

(4) Care must be taken to not bend the back leg and to keep the back heel on the ground during the movement and at its completion.

(b) Additional illustration

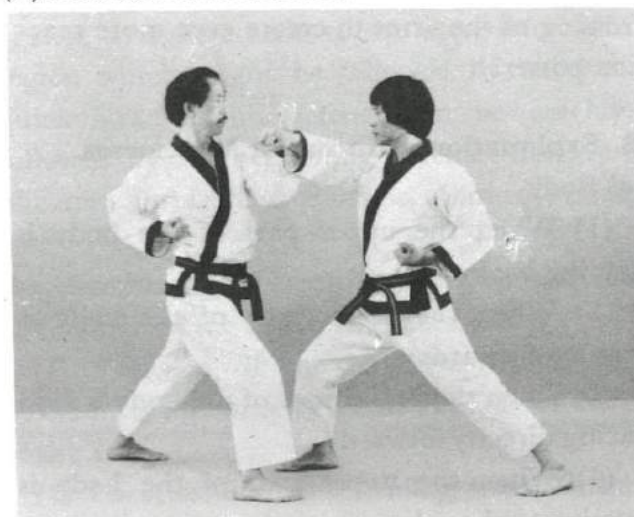


Fig. 4-262 Illustration depicting correct application of this movement.

## 6. *Thul oh Ahneso Pahkuro Mahk Kee (Reverse Inside to Outside Block)*

### A. Diagrams and Explanation of the Correct Movements

(a) Diagrams



Fig. 4-263 Beginning Position



Fig. 4-264 Intermediate Position



Fig. 4-265 Complete Position

b) Explanation

From the Chun Bee Jaseh the right foot steps one pace forward, assuming a right leg forward Chun Gul Jaseh. The left hand is held down by the right side of the waist. The right hand is held close to the body just under the

left shoulder, with the arm crossing the chest. Twist the body slightly to the left preparing to utilize the waist. The hands and legs move in the same manner as in the case of Ahneso Pahkuro Mahk Kee as you simultaneously turn the waist to the right. Remember to

coordinate hand and foot techniques so that as your foot lands in the proper position you are completing the hand movement. It is important to use the strong reaction power you generate as you turn your hip to the right side. This should be coordinated with the crossing of the arms to create even more reaction power.

## **B. Explanation of Incorrect Movements**

### **(a) Body**

(1) When the upper part of the body is leaning backward;

(2) When the upper part of the body is leaning forwards;

(3) When the upper part of the body is held facing directly forward;

(4) When the upper part of the body is leaning to the side;

The reasons for the mistakes in the above positions are the same as have been discussed in the section on Dullyro Pahkeso Ahnuro Mahk Kee.

### **(b) Hand Techniques**

(1) When the defending arm is held too straight without properly bending it;

(2) When the defending hand is held too close to the face;

(3) When the defending hand is held too low;

(4) When the defending hand is held too high;

(5) When the defending hand is held too far to the side;

(6) When the defending hand is not close to the body's central point;

(7) When the waist or hip is not turned enough;

(8) When the shoulder of the defending hand is held too low;

(9) When the back knee is bent and/or the heel is off the ground.

The reasons for the above errors are the same as have been discussed in the section of Dullyro Pahkeso Ahnuro Mahk Kee.

## **C. Physical Analysis of Movements**

(a) Balance: The same as in Dullyro Pahkeso Ahnuro Mahk Kee.

(b) Angle: The same as in the case of Dullyro Pahkeso Ahnuro Mahk Kee.

(c) Height and location of the hands: The same as in the case of Dullyro Pahkeso Ahnuro Mahk Kee.

(d) Distance and location of the foot: The same as in the case of Dullyro Pahkeso Ahnuro Mahk Kee.

## **D. Physiological Explanation of Movements**

(a) Physiological aspects of expansion and contraction of the body.

(1) This movement emphasizes the turning of the waist and hip and on the arm and hand, due to the fact that this is a hand techniques.

(2) The following parts of the body play major roles in performing this movement with the support of each part of the body.

### **(b)**

#### **(1) Bone Analysis**

Major bones and functions used for the performance of this movement are as follows:

(a) Humerus—Performs indirect defense functions.

(b) Ulna—Performs indirect defense functions.

(c) Radius—Performs direct defense functions.

(d) Carpal—Performs direct and indirect defense functions.

(e) Metacarpal—Performs indirect defense functions.

#### **(2) Body**

(a) Vertebrae—Performs support and indirect defense functions.

(b) Ribs—Perform indirect defense functions.

(c) Scapula—Performs the foundation function.

(d) Iliac bone, thigh-bone, tibia, fibula, and foot bone of both legs—Perform functions of support.



### (3) Muscles

The following are the kinds and functions of the muscles used when the movement is performed:

#### (a) Upper arm of the left defending hand

Front side muscles — Deltoides, biceps, and internal section muscles (contract)

Back side muscles — Triceps (expand)

Lower front side muscles — Palmaris longus, and flexor carpiulnaris (contract after expanding)

Back side muscles — Brachioradialis, extension digitorum and abductor policis longus (contract after expanding)

#### (b) Upper arm of the right hand

Front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)

Back side muscles — Triceps (expand after contracting)

Lower front side muscles — Palmaris longus, and flexor carpiulnaris (contract after expanding)

Back side muscles — Brachioradialis, extension digitorum and abductor policis longus (contract after expanding)

#### (c) Body

Left front side muscles — Pectoralis major (expand after contracting)

Left back side muscles — Teres Major, and deltoides muscles (contract after expanding)

Left side Muscles — External oblique abdominis (expand after contracting)

Right side muscles — Pectoralis major (expand after contracting)

Right back side muscles — Teres minor, teres major, deltoides (contract after expanding)

Right side muscles — External oblique abdominis (expand after contracting)

For muscles on the legs, refer to the section on the Chun Gul Jaseh (Front Stance).

(1) Purpose: To defend oneself against Sang Dan Kong Kyuk (high punch)

(2) Characteristics: This movement is characterized by turning the waist and pushing forward from the hip.

(3) Application: Used to defend oneself against straight attacks to the upper stomach region which might be followed by another quick attack. This defense can be quickly followed by another strong defense. See Application for Dullryo Pakheso Ahnuro Mahk Kee.

(b) Summarized items to be considered depending on the degree of training.

(1) Location of the hand in the ready position is the same as in the case of Ha Dan Mahk Kee.

(2) Location of the defending hand is the same as in the case of Ahneso Pakhuro Mahk Kee.

(3) Both feet: The left and right foot are in the opposite position compared with those in the Ahneso Pakhuro Mahk Kee.

(4) Hand Movement: It is easier for beginners either to swing the arm from the hip or attack straight ahead as in the back fist. As this is not correct, beginners must make sure they move the arm forward through the shortest circular distance from the hip to the center of the body.

(c) Additional illustration.

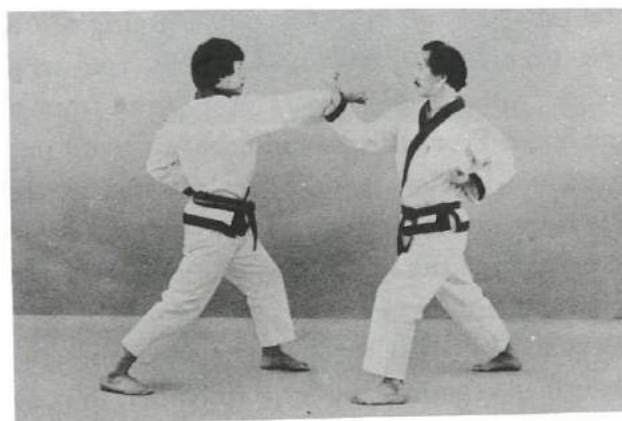


Fig. 4-266 Illustration depicting correct application of this movement

## E. Additional Important Matters Accompanied by an Illustration

### (a) Important matters

## 7. *Chun Gul Ssang Soo Ahneso Pahkuro Mahk Kee* (Two Fisted Chun Gul Block)

### A. Diagrams and Explanation of the Correct Movements

#### (a) Diagrams



Fig. 4-267  
Beginning Position



Fig. 4-268  
Intermediate Position



Fig. 4-269  
Leftside Complete Position



Fig. 4-270  
Backside Complete Position

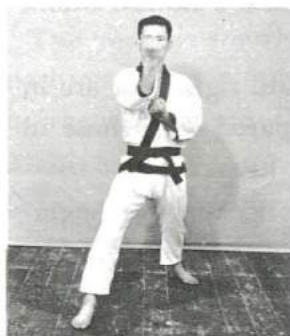


Fig. 4-271  
Front Complete Position



Fig. 4-272  
Rightside Complete Position

#### (b) Explanation

From the Chun Bee Jaseh the left foot moves one step to the left side, and assumes the Chun Gul Jaseh. Both fists are placed on the right side of the waist, palms facing 45° to the ground. Both hands are at the same height with the left hand closer to the front of the body. From this position the left hand performs an inside-outside block. Simultaneously the right arm follows and stops with the fist at the inside of the left elbow, palm upward and the right arm close to the body across the solar plexus. The waist turns in the same direction to utilize reaction power. Remember to coordinate the timing of the arm and leg movement so that both are completed at the same time. Also remember that the left and right hands work at the same time and in the

same direction.

Refer to illustrations.

### B. Diagrams and Explanation of the Incorrect Movements

#### (a) Body

(1) When the upper part of the body is leaning backwards;

(2) When the upper part of the body is turned too much to the side;

(3) When the upper part of the body is leaning forward;

The reasons for the above principles are the same as have been discussed in the section on the Inside-Outside Block.

#### (b) Left hand techniques

(1) When the defending hand is held too close to the front of the face;

(2) When the defending arm is not bent



enough;

(3) When the defending arm is held too high;

(4) When the defending hand is held too low;

(5) When the defending hand is brought too far over to the side;

(6) When the defending hand is not brought far enough to stop at the body's center;

(7) The reasons for the above positions are the same as have been discussed in the section of Ahneso Pahkuro Mahk Kee. This only applies to the left hand.

#### c) Right hand techniques (assisting hand)

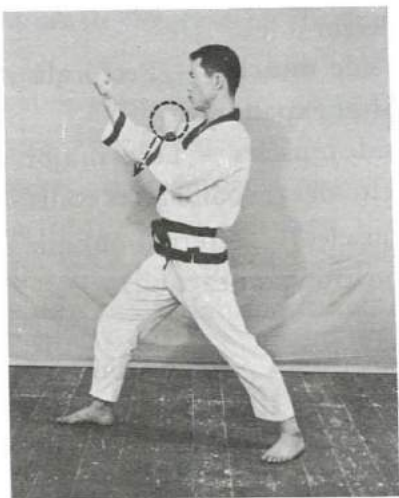


Fig. 4-273

The assisting right hand is placed at the inside edge of the elbow of the left arm.

**ERROR:** The functions of the assisting right hand and arm are to further the defensive strength of the defending arm, and also to defend the solar plexus. Therefore, position seen in Fig. 4-273 does not help the left hand in performing the defensive movement. Also, with the arm in this position the solar plexus is exposed.

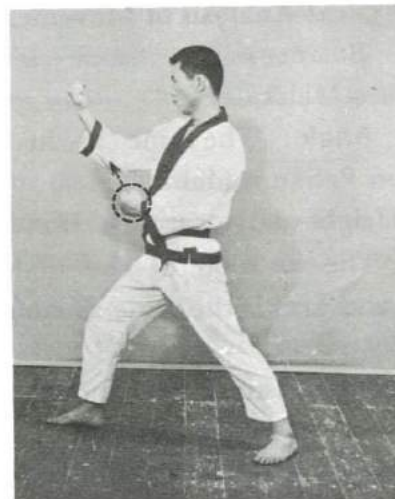


Fig. 4-274

The assisting right hand is held too far below the elbow of the main left defending hand.

**ERROR:** When the right hand is held too far below the left hand, the assisting work is not smooth and is slow. Also the solar plexus is easily exposed to opponents' attacks.

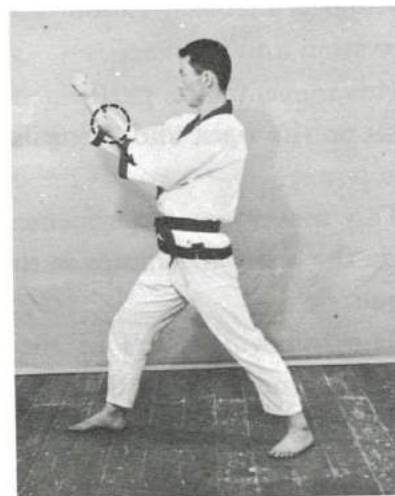


Fig. 4-275

The assisting right hand is held too close to the left fist

**ERROR:** This position exposes the solar plexus. Also this places tension on both shoulders and wastes energy that is needed for the block.

### C. Physical Analysis of Movements:

(1) Balance: The same as in Ahneso Pahkuro Mahk Kee.

(2) Angle: The same as in the case of Ahneso Pahkuro Mahk Kee.

a) Height and location of Hands:

(1) The location of the main defending hand and arm is the same as Ahneso Pahkuro Mahk Kee.

(2) The assisting hand should be kept 4cm to the side of the elbow of the main defending hand or it can touch lightly with the palm facing upward and the wrist about 4.5cm in front of the solar plexus in order to protect it.

b) Distance and location of the feet:

The same as in Ahneso Pahkuro Mahk Kee.

c) Dynamic consideration of the movement: The same principles apply as have been discussed in the section on Dynamic Analysis.

d) Strength distribution: The same as in the case of Ha Dan Mahk Kee.

### D. Physiological Explanation

a) Physiological consideration of the body's expansion and contraction.

(1) This movement is performed by placing emphasis on the waist and the utilization of its reaction power.

(2) This movement is performed with emphasis on the arms and hands as this is a hand technique.

(3) The following parts of the body play major roles in performing this movement with the support of each part of the body.

b) Muscles

Muscles used in performing this movement are as follows:

(1) Upper main defending hand and arm

- Front side Muscles — Deltoides and biceps (contract)

- Back side muscles — Triceps (expand)

- Lower front side muscles — Palmaris longus, flexor carpiulnaris (expand after contracting)

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)

- Brachioradialis (contract after expanding)

(2) Assisting hand and arm

- Lower front side muscles — Palmaris longus, flexor carpiulnaris (expand after contracting)

- Brachioradialis (contract after expanding)

- Back side muscles — Extension digitorum and abductor policis longus (contract after expanding)

(3) Body

(a) Left side

- Front side muscles — Pectoralis major (expand after contracting)

Back side muscles — Teres minor, teres major and deltoides (expand after contracting)

- Side muscles — External oblique abdominis (expand after contracting)

(b) Right side

- Front side muscles — Pectoralis major (contract after expanding)

- Back side muscles — Teres major, teres minor and deltoides (expand after contracting)

Side muscles — External oblique abdominis (expand after contracting)

### E. Additional Important Matters Accompanied by Illustration

(a) Important Points

(1) Purpose: To defend against high attack while protecting solar plexus area.

(2) Characteristics: Characterized by strong defensive strength. This is a strong, solid defense.

(3) Application: Used for the purpose of defending oneself against strong, multiple attacks from the opponent.

(b) Summarized items to be considered depending on the degree of training.

(1) This movement should not be required for beginners to perform. In general, use of Ahneso Pahkuro Mahk Kee is sufficient for them. This movement is not easy to control with its high maximum power.

(2) In the beginning of training it is better to have the body face forward, if possible, and as you become well practiced you can turn your body to the side depending on your degree of



training.

(3) In the beginning one is apt to use the reactional strength of the hand only, but reaction power should be produced by using the waist. This can be accomplished through practice.

(c) Main defending hand

It is difficult for beginners to produce a strong snap with the main defending hand. If beginners try to strengthen their block their shoulders become too tense. Therefore, in the beginning one should practice with relaxed fists and gradually add strength to the snap and deliver a strong block as one progresses in training.

(d) Both feet

The same as in the case of Ha Dan Mahk Kee.

(e) Utilization of waist

In this movement it is necessary to utilize the waist. However, if beginners concentrate too hard to control the waist and hips, the line of sight becomes incorrect, the chest is placed under the pressure and is tightened, and they are inclined to turn the body too far to the side with insufficient breath control. Concentrate on controlling hand movements and gradually train them to coordinate their hand and waist

movements.

(f) Supplying the shoulder with strength

The same as in the case of Ha Dan Mahk Kee.

(g) Angle for the turn of the body

The same as in the case of Ha Dan Mahk Kee.

(h) Breath control

The same as in the case of Ha Dan Mahk Kee.

(i) Distribution of strength

The same as in the case of Ha Dan Mahk Kee.

(j) Additional Illustration



Fig. 4-276 Illustration depicting correct application of this movement.

## 8. Ssang Soo Ha Dan Mahk Kee Low Cross Block

### A. Diagrams and Explanation of The Correct Movements.

#### a) Diagrams



Fig. 4-277  
Beginning Position



Fig. 4-278  
Intermediate Position



Fig. 4-279  
Complete Position



Fig. 4-280  
Correct Back  
Position



Fig. 4-281  
Correct Front  
Position

## b) Explanation

From the Chun Bee Jaseh, the left foot moves one large step forward, assuming a Chun Gul Jaseh which is lower than the normal Chun Gul Jaseh. Balance is concentrated on the abdomen. Both hands are placed to the right side of the waist. The palms of both fists face the body. The right fist is held at rib cage height and the left fist is held below at the height of the waist. Both fists are simultaneously snapped forward and crossed at about 7 or 8cm from the wrists (see Fig. 289). The right hand remains above the left throughout the movement and when completed both fists remain with palms facing outward. When beginning the movement the hip is brought back to the right side and as the hands move the hip is thrust forward or the waist is turned to the left to utilize reaction power. Remember to coordinate all movements so that they are completed simultaneously. Also it is best that the hands move together and not separately when they are extended.

## B. Diagrams and Explanation of the Incorrect Movements

## (a) Body, Foot, Hands

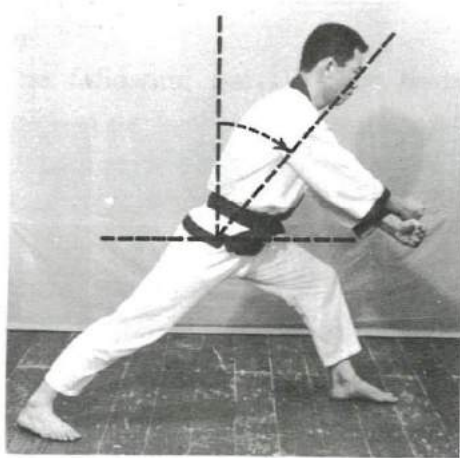


Fig. 4-282 The upper part of the body is leaning forwards.

**ERROR:** This position brings the face too close to the opponent and exposes the face to attacks especially with foot techniques.

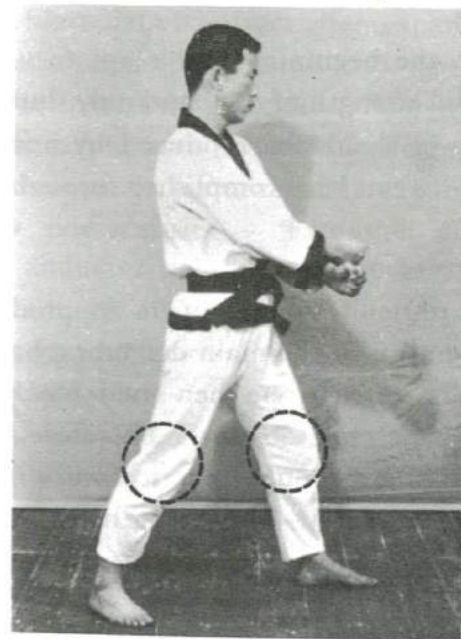


Fig. 4-283 The stance is not long enough.

**ERROR:** This defense is specifically for the protection of the lower part of the body. If your stance is too short, your lower area will be open and exposed to your opponent's attack.



Fig. 4-284 The hands are held too high.

**ERROR:** Though all the other positions are correct, the hands are elevated too high and this leaves the low area open to attack.





Fig. 4-285 An illustration of the incorrect movement as shown in Fig. 4-284.



Fig. 4-286 The hands are held too low

**ERROR:** Though all the other positions are taken correctly, this position is not effective because the upper part of the body is left open and exposed to attack as is shown in Fig. 4-287.



Fig. 4-287 Illustration of above description.

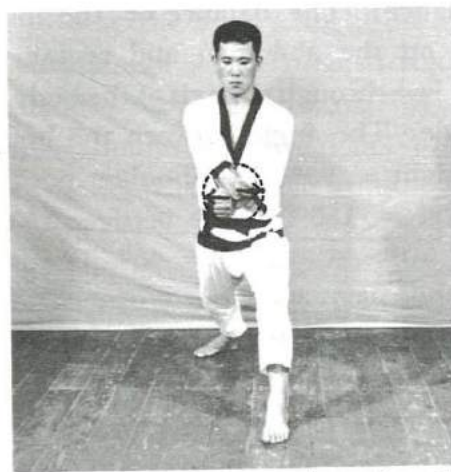


Fig. 4-288 Arms are crossed too low at the wrists.

**ERROR:** When the arms are crossed too low, the defending or blocking area becomes too small to perform the movement effectively. The block is thus weakened.

### C. Physical Explanation of Movements

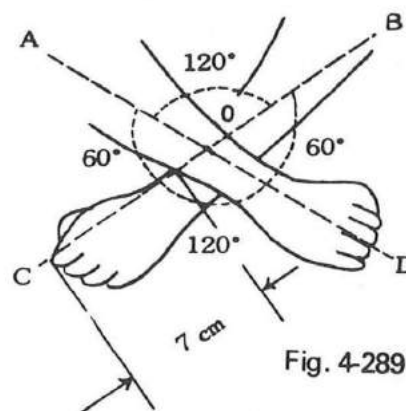


Fig. 4-289 (A)

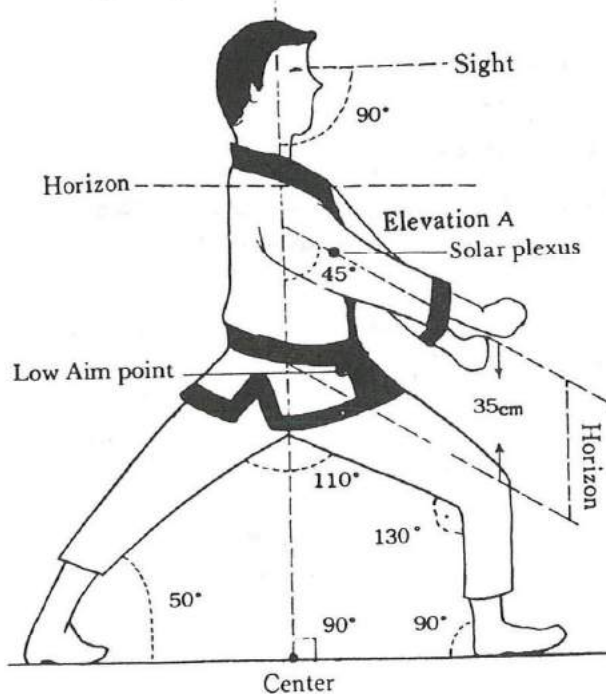


Fig. 4-289 (B) Part diagram for the direct defense

(a) Balance: The balance of the body is focused on the abdomen and remains in a straight line through the axis of the body.

(b) Angle: The angle between the body and line of sight =  $90^\circ$ . The shoulder position = horizontal =  $180^\circ$ . Angle between the body and the arms = angle A =  $45^\circ$ . The defending hand part angle = crossing point 0. Angle AOB =  $120^\circ$ . Angle AOC =  $60^\circ$ . Angle BOD =  $60^\circ$ . Angle COD =  $120^\circ$ . Angle between the foot and leg and the angle between the front foot and the surface =  $90^\circ$ . Inside angle of the knee on the front leg 130. Inside angle between the back foot and the surface =  $50^\circ$ .

Angle between both legs =  $110^\circ$ .

A little lower position than the normal Chun Gul Jaseh should be taken.

c) Height and distance of hands

(1) Distance between the leg and arm is about 35 cm, a little higher than in Ha Dan Mahk Kee.

(2) The upper part of the body is in the center, that is, an angle  $90^\circ$  to the central line. Angle for the body's slope is at  $180^\circ$  or a straight line.

(3) The same stance is utilized as in Ha Dan Mahk Kee.

d) Distance and location of the feet.

The same principles apply as in Ha Dan Mahk Kee

1) Strength distribution is the same as in Ha Dan Mahk Kee.

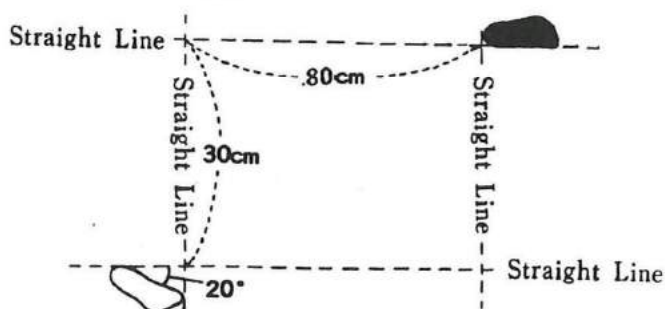


Fig. 4-290 Diagram for foot Position

#### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological considerations of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction within the upper and lower parts of the body.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts play main roles with the support of each part of the body in accomplishing this movement.

b) Bone Analysis: Major bones used in performing this movement are as follows:

(a) Arm and hands

Humerus — Performs indirect defense function

Ulna — Performs direct defense function

Radius — Performs direct defense function

Carpal — Performs indirect defense function

Metacarpal — Perform direct and indirect functions

Phalanges — Perform indirect defense functions

(b) Body

Vertebrae — Performs support and indirect defense functions

Ribs — Perform indirect defense functions

Scapula — Is the foundation of all the functions

(2) Muscles

Muscles used when this movement is performed are as follows:

(1) Arms and hands

(a) Left side

- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)

- Back side muscles — Triceps (contract after expanding)

- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)

- Brachioradialis (contract after expanding)

(b) Right side

- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)



- Back side muscles — Triceps (contract after expanding)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)

- Brachioradialis (contract after expanding)

- Back side muscles — Extension digitorum and abductor policis longus (contract after expanding)

#### (2) Body

##### (a) Left side

- Front side muscles — Pectoralis major (contract after expanding)
- Back side muscles — Teres minor, teres major and deltoides (expand after contracting)
- Side muscles — External oblique abdominis (contract after expanding)

##### (b) Right side

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expansion after contraction)

For muscles of the legs, refer to Chun Gul Jaseh.

### E. Important Items Accompanied by an Additional Illustration

#### a) Important Points to Remember:

(1) Purpose: To defend against opponent's strong foot or weapon attack to the low areas.

(2) Characteristics: Balance and strength concentrated in the abdomen by lowering the body.

(3) Application: The movement is used to block and catch the opponent's strong foot attacks.

(b) Summarized items to be considered depending on the degree of training.

##### (1) Both defending hands

Beginners should keep in mind that it is dif-

ficult to snap the arms straight out. In most cases they cannot control their strength and so the hands drop downwards. Therefore, beginners should be careful not to make a curved movement with their arms.

##### (2) Both feet

Beginners have a tendency to create too narrow a distance between the feet, thereby raising the body's center of gravity too high. Beginners should train themselves to assume a long stance where the distance between both feet is increased. They should also be reminded to keep the body as low as possible.

##### (3) Utilization of the waist

Proper utilization of the waist is one of the most important matters in Tang Soo Do. However, in this technique, it is difficult to use the hip and waist properly. Beginners should relax the upper body and train under the guidance of their instructors to gain proper usage.

##### (4) Supplying the shoulder with strength:

This is the same as in Ha Dan Mahk Kee.

##### (5) Angle for the turn of the upper body:

The same as in Ha Dan Mahk Kee

##### (6) Breathing:

The same as in Ha Dan Mahk Kee

##### (7) Strength distribution:

The same as in Ha Dan Mahk Kee.

#### Additional Illustration



**Fig.4-29** Illustration depicting correct application of this movement.

## 9. *Hu Gul Yup Mahk Kee Side Block with Hu Gul Stance*

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-292  
Beginning Position



Fig. 4-293  
Intermediate Position



Fig. 4-294  
Complete Position

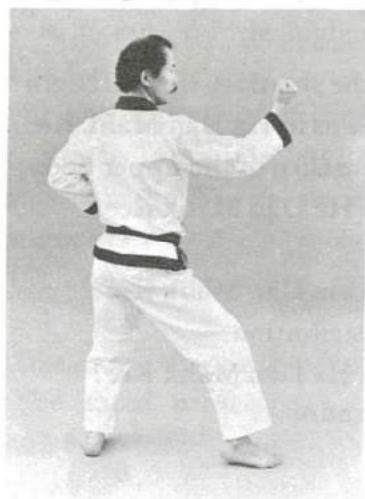


Fig. 4-295  
Correct Backside Position



Fig. 4-296  
Correct Rightside Position



Fig. 4-297  
Correct Leftside Position

#### b) Explanation

From the Chun Bee Jaseh assume the Hu Gul stance with the left foot forward. (See the previous chapter for an explanation of the stance).

This is a movement in which the body's weight is placed on the rear leg with the balance focused in the abdomen. Bring the left hand to the right side of the waist at the same time as you move the foot (arm held straight but relaxed in the same manner as Sang Dan Mahk Kee). The right fist is brought up just

under and in front of the left shoulder. Swing the left hand out to block the front of the body with the forearm (see Fig. 4-295). The other hand is drawn back to the ready position by the ribcage. This movement is performed with power in both arms to utilize reaction power. Remember to keep the two arms close to each other as they cross. Also remember to coordinate both the upper and lower body movements utilizing the hips so that all are completed simultaneously.



## B. Diagrams and Explanations of the Incorrect Movements

### a) Body

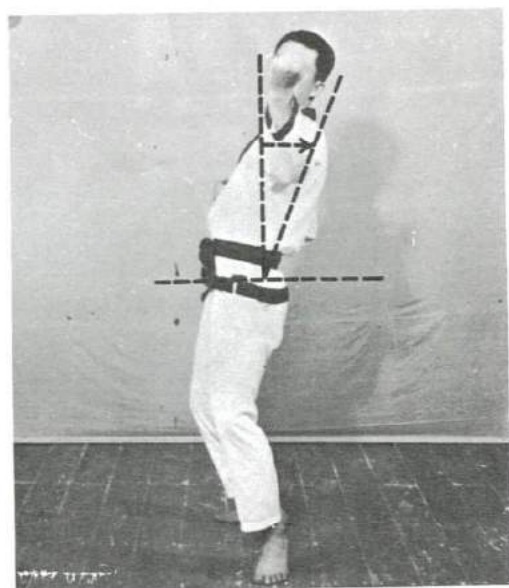


Fig. 4-298

The upper part of the body is leaning backward.

**ERROR:** When the upper part of the body is bending backward, balance is weak and leaves the front of the body open to attacks.

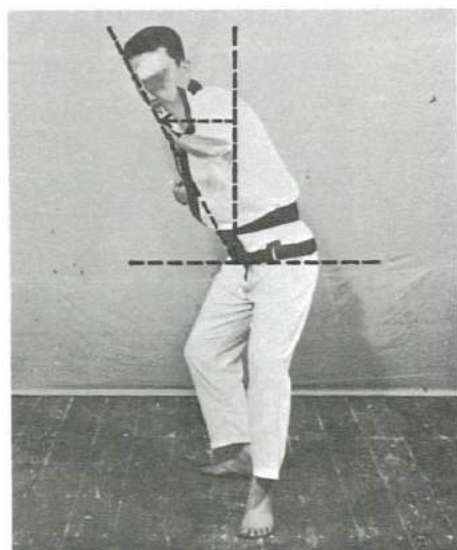


Fig. 4-299

The upper part of the body is leaning forward.

**ERROR:** When the upper part of the body is leaning forward, balance is poor. Furthermore, this position leaves the front of the body exposed to counter-attack.

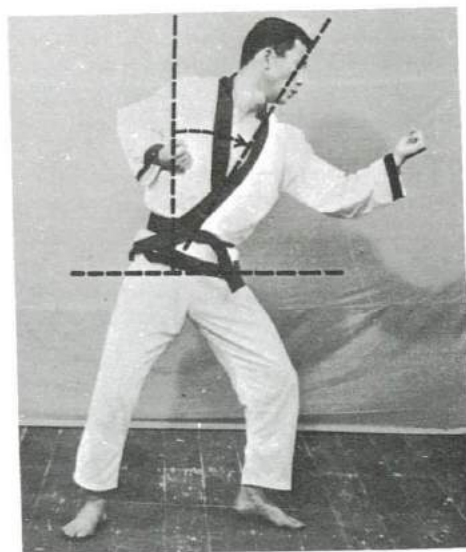


Fig. 4-300

The upper part of the body is leaning to the left side.

**ERROR:** When the upper part of the body is leaning a little toward the defending hand rather than to the back side in the Hu Gul Jaseh, the body's weight is concentrated on the front foot, thus destroying the stability of the position.

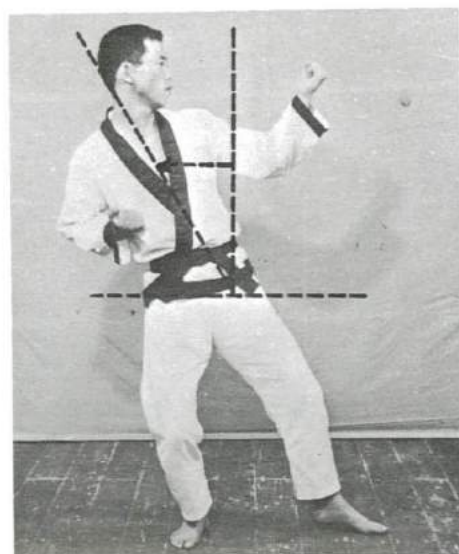


Fig. 4-301

The upper part of the body is leaning to the right side.

**ERROR:** This position prevents an effective counter-attack because the hips cannot be fully utilized. Also, the hand block is weakened.



Fig. 4-302

The upper part of the body is facing front.

**ERROR:** When the upper part of the body is facing front, the upper and lower parts of the body are twisted so badly that an effective movement cannot be performed. The body cannot be so coordinated.



Fig. 4-303

The body's center is placed between both the legs.

**ERROR:** This error does not create a big problem itself but the Hu Gul Jaseh has its own particular characteristics and one should train oneself to become acquainted with these characteristics. In Tang Soo Do the Hu Gul Jaseh is one in which the body's weight is concentrated on the rear foot and the balance and center is focused in the abdomen.

## b) Focus and Feet



Fig. 4-304

The line of sight is not correct.

**ERROR:** In the Hu Gul Jaseh the direction of the eye focus should be over the blocking arm. You should be looking in the same direction that you are blocking.



Fig. 4-305

The knees are not bent enough.

**ERROR:** It is easy and comfortable to stand higher — less energy is required. But a defense against the opponent's attack on the lower part of the body cannot be effective because the lower part of the body is exposed to the opponent. Also the stance is weak in this position.



Fig. 4-306

The knees are bent too much.



Fig. 4-308

The rear knee is leaning in too much to the left side.



**ERROR:** There are a few special cases where you bend low into the Hu Gul stance. However, lowering the body by bending the legs too much usually wastes energy and hinders movement.

**ERROR:** When the back knee leans to the left side the body's center changes and there is no strength in the rear leg. The balance is disturbed and the body is turned to the front.

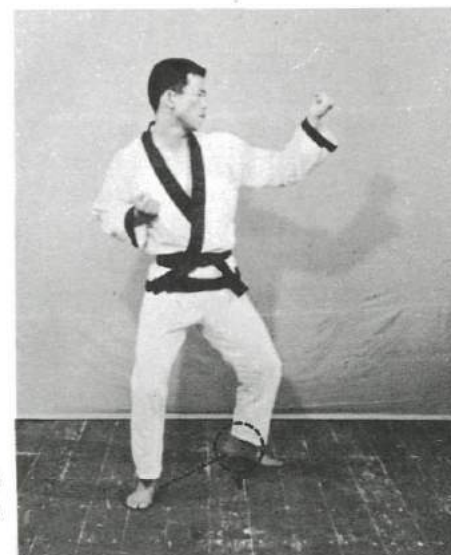
Fig. 4-307

The back leg is extended to the right rear.



Fig. 4-309

The front foot is placed too far to the left side.



**ERROR:** From this incorrect stance there is usually unnecessary strain on the back leg causing improper balance.

**ERROR:** When the lead foot is held too far to the side of the defending hand less energy is required and the body is stabilized. However, the center part of the body, one of the most important elements, is openly exposed to the opponent, risking an attack to the groin area.

## c) Hands and Arms



Fig. 4-310

The front foot is placed too far to the right.

**ERROR:** When the front foot is too near the hand in the ready position, the back is exposed to the opponent, changing the body's direction and reducing defensive strength. Balance is also unstable.



Fig. 4-311

The feet are too close together

**ERROR:** Balance is weak because the feet are too close together.

**GENERAL POINT — IF YOU DO NOT MAINTAIN THE CORRECT HUGUL POSITION, BALANCE BECOMES UNSTABLE.**



Fig. 4-312

If the hand in the ready position is not pulled back far enough the fist is held too far forward and the elbow sticks out too far.

**ERROR:** You cannot get full reaction power because you do not pull back fully. Therefore, your block is weak and your upcoming attack will also be weak.



Fig. 4-313

The defending hand is held too close to the face.

If the defending hand is close, so is the block. This risks receiving the opponent's attack on your face or body.





Fig. 4-314  
The defending hand is too high.

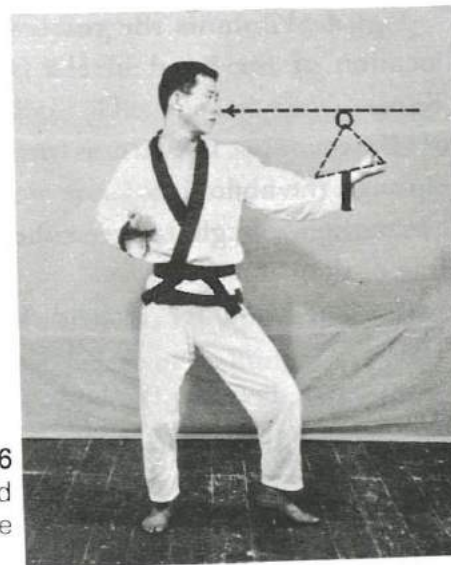


Fig. 4-316  
The defending hand is held too low (even though the arm is sufficiently bent).

**ERROR:** If the defending hand is too high, energy is wasted on unnecessary movement as well as leaving the upper body exposed.

**ERROR:** Even if the arm is properly bent, held too low, it will not be able to defend the high area.

### C. Physical Analysis of Movements

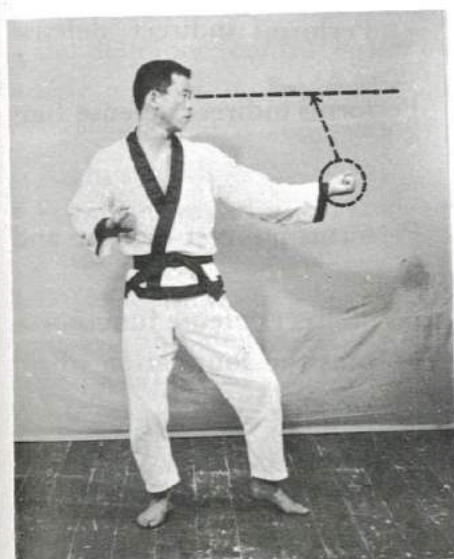


Fig. 4-315  
The defending hand is held too straight, down too low.

**ERROR:** If the defending arm is not bent enough and held at the proper level, an effective blocking movement cannot be made to the proper area.

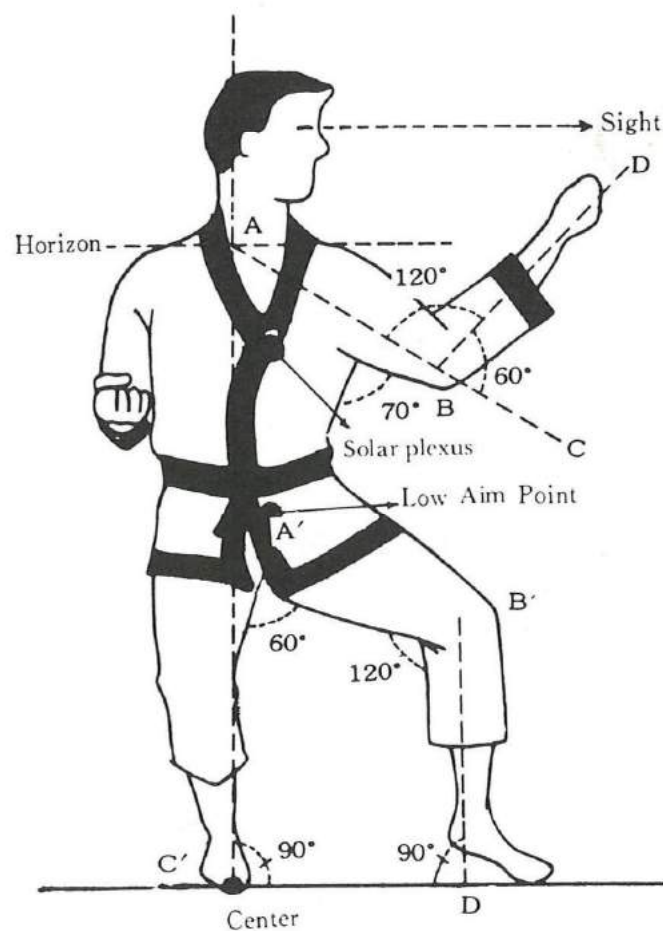


Fig. 4-317 Diagrams of Angles and Distances.

Fig. 4-317 shows the correct angle for the location of the hand in Hu Gul Yup Mahk Kee.

a) Balance: Balance is on the back leg through the abdomen.

b) Angle: Angle between the body and the line of sight is  $90^\circ$ .

(1) The shoulder is held horizontally =  $180^\circ$ .

(2) Angle between the body and the defending arm angle  $B = 70^\circ$ . AB is a straight line. The angle above line AC is  $180^\circ$ . Line BD must be straight in order to have angle  $DBC = 60^\circ$ .  $ABD = 180^\circ - 60^\circ = 120^\circ$ .

(3) The correct angle for the hand in the ready position is the same as in Ha Dan Mahk Kee. One must keep in mind that it is incorrect (though easier) to hold the defending hand too low or too close to the hand in the ready position when the movement is completed.

(4) For the leg angle  $A = 60^\circ$ , angle  $B = 120^\circ$ , angle  $C = 90^\circ$ , angle  $D = 90^\circ$ .

c) Height and location of the hands.

(1) The defending hand is held at the same height as the eyes.

(2) The elbow of the defending arm should be pulled inside and down.

(3) The fist of the defending hand should be held palm facing inward.

(4) The defending arm is held at the side of the body.

(5) The height and location of the hand in the ready position is the same as in Ha Dan Mahk Kee.

d) Distance and location of the feet. (Fig. 4-318)

e) Dynamic consideration of this movement:

The same as in the section on Dynamic Analysis.

f) Strength distribution: The same as in Ha Dan Mahk Kee.

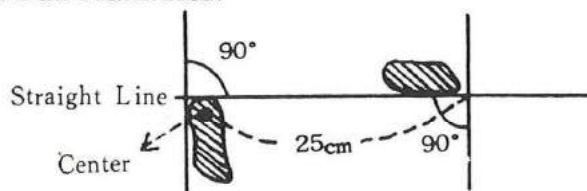


Fig 4-318 Diagram of foot position

## D. Physiological Explanation of the Movements

### a) Practical Analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the left and right sides of the body and utilization of the waist.

(b) Emphasis is also placed on the arm and hands as this is a hand technique.

(c) The following parts of the body play the main roles in this movement.

### (1) Bone Analysis

Major bones and functions used in performing this movement are as follows:

Arm and hands

Humerus — Performs indirect defense functions

Ulna — Performs indirect defense functions

Radius — Performs direct defense functions

Carpal — Performs direct and indirect defense functions

Metacarpal — Performs indirect defense functions

Phalanges — Performs indirect defense functions

### (b) Body

Vertebrae — Performs indirect defense and support functions

Ribs — Performs indirect defense function

Scapula — Performs the foundation of all the functions

Iliac bone, thigh bone, tibia, fibula and foot bone for two legs — Perform supporting functions

### (2) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

### (1) Arms and hands

#### (a) Left side

- Front muscles — Deltoides, biceps and internal section muscles (contract)

- Back muscles — Triceps (expand)

- Lower front side muscles — Palmaris longus



and flexor carpiulnaris (expand after contracting)

- Brachioradialis — Extension digitorum, abductor policis longus (contract after expanding)

(b) Right side

- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles — Triceps (expand)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)
- Phalanx (contracts after expanding)
- Brachioradialis — (contract after expanding)
- Back side muscles — Extension digitorum abductor policis longus and Brachioradialis (contract after expanding)

(:) Body

• Left side

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expand after contracting)

Right side

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expand after contracting)

(d) Legs

Refer to section on the Hu Gul Jaseh.

## E. Important Items Accompanied by Additional Illustration

a) Other Important Items

(1) Purpose: To defend against an opponent's middle punch from the side.

(2) Characteristics: By assuming Hu Gul

Jaseh you are holding the side of your body to the opponent, not the full front.

(3) Application: This movement is used when an opponent initiates a side attack to the middle or low areas of the body. You can also defend the front areas by moving to the rear.

b) Summarized items to be considered depending on the degree of training.

(1) Beginners should make all efforts to assume a complete and correct Hu Gul Jaseh. This should be done gradually by training first to distribute the body's weight to the front leg. With accumulated training you can develop a correct stance with the body's center through the abdomen and weight on the back leg.

(2) Beginners should remember to position the hand in the ready position properly — not too far forward.

(3) Concentrate on the Hul Gul stance. To be good at this much strength is needed in the legs.

c) Additional Illustration

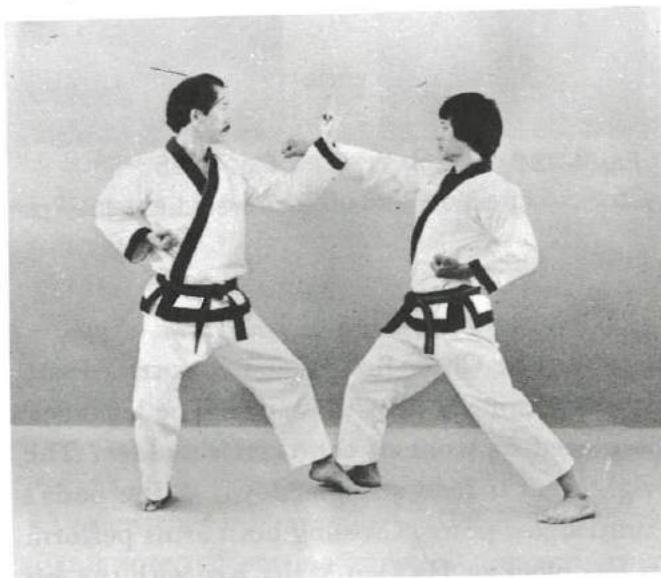


Fig. 4-319 Illustration depicting correct application of this movement.

## 10. *Hu Gul Ha Dan Mahk Kee (Low Block, With Back Stance)*

### A. Diagrams and Explanation of Movements

#### a) Diagrams



Fig. 4-320  
Beginning Position



Fig. 4-321  
Intermediate Position



Fig. 4-322  
Complete Position



Fig. 4-323  
Correct Backside Position



Fig. 4-324  
Correct Right-side Position



Fig. 4-325  
Correct Left-side Position

#### b) Explanation

From the Chun Bee Jaseh step forward one step assuming a Hu Gul stance. The left hand is placed in front of the right shoulder. The right arm is held straight down at the body's central low point. Crossing both arms perform a low block or Ha Dan Mahk Kee with the left hand and pull back with the right hand. In other words the feet are in the Hu Gul stance as was described for Hu Gul Yup Mahk Kee and the hand performs the same technique as was described as Ha Dan Mahk Kee. The waist is used for reaction power, simultaneously being turned with the performance of the hand and feet movements.

### B. Explanation of the Incorrect Movements

#### a) Body

- (1) When the upper part of the body is leaning backward;
- (2) When the upper of the body is leaning forward;
- (3) When the upper part of the body is leaning to the left side;
- (4) When the upper part of the body is not turned enough to the right side;
- (5) When the upper part of the body is placed between the center of the two feet.

Reasons for the above incorrect positions are the same as were discussed in the section on Hu Gul Yup Mahk Kee.

#### b) Line of sight and feet

- (1) When the head is facing the side and not looking in the direction of the defense;
- (2) When the knee is not bent enough;
- (3) When the legs are bent too low;
- (4) When direction of the knee on the back leg is not facing forward but leans to the right side;
- (5) When the front foot is not facing the left side, but faces inward;
- (6) When the front foot is placed too far to



the side of the blocking hand;

(7) When the front foot is placed too far to the inside.

Reasons for the above incorrect positions are the same as were discussed in the section on Hu Gul Yup Mahk Kee.

c) Hand techniques

(1) Caution must be taken not to place the hand in the ready position too far forward. See Fig. 4-312.

(2) When the defending hand is held too close to the face;

(3) When the defending hand is held too low;

(4) When the defending hand is held too far to the left side of the body;

(5) When the defending hand stops too close to the center of the body.

Reasons for the above incorrect positions are the same as discussed in the section on Sang Dan Mahk Kee.

### C. Physical Analysis of Movements

a) Balance: Same as in Hu Gul Yup Mahk Kee.

b) Angle: Angle between the body and the line of sight is the same as in Hu Gul Yup Mahk Kee.

c) Shoulder: Position of the shoulder is the same as in Hu Gul Yup Mahk Kee.

(1) Angle for the defending hand is the same as in Hu Gul Yup Mahk Kee.

(2) Angle for the hand in the ready position is the same as in Hu Gul Yup Mahk Kee.

d) Height and location of hands

(1) The height and location of the defending hand are the same as in Ha Dan Mahk Kee (low block).

(2) Height and location of the hand in the ready position are the same as in Hu Gul Yup Mahk Kee.

e) Distance and location of the feet

Same as in Hu Gul Yup Mahk Kee.

f) Strength distribution: Same as in Ha Dan Mahk Kee.

### D. Physiological Explanation of Movements

#### a) Practical Analysis

Physiological consideration of expansion and contraction of the body.

(1) This movement places emphasis on the expansion and contraction of the right and left sides of the body.

(2) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(3) The following parts of the body play major roles with the support of each part of the body in accomplishing this movement.

#### b) Bone Analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus — Performs indirect defense functions

Ulna — Performs direct defense functions

Radius — Performs indirect defense functions

Carpal — Performs direct defense functions

Phalanges — Perform indirect defense functions

##### (2) Body

Vertebrae — Performs indirect defense and support functions

Ribs — Perform indirect defense function

Scapula — Acts as the foundation of all the functions

#### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

###### (a) Left side

- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)

- Back side muscles — Triceps (contract after expanding)

- Lower front side muscles — Palmaris longus and flexor carpiulnaris (contract after expanding)

- Brachioradialis (contract after expanding)

- Phalanx (expands after contracting)

## (b) Right side

- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles — Triceps (contract after expanding)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (contract after expanding)
- Brachioradialis (contract after expanding)
- Back side muscles — Extension digitorium and abductor policis longus (contract after expanding)

## (c) Body

## Left side

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expand after contracting)

## Right side

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expand after contracting)

## (d) Legs

Refer to the section on Hu Gul Jaseh.

### E. Important Items Accompanied by an Additional Illustration

#### a) Other important items

(1) Purpose: To defend the lower side of the body from an opponent's attack.

(2) Characteristics: This movement is characterized by the assumption of the Hu Gul Jaseh in the direction of the opponent. The body should be held to the side of the attack.

#### (3) Application:

This movement is used to defend oneself by moving backwards to weaken the opponent's attack from the front. This technique is also used against an attack to low areas from the side.

b) Summarized items to be considered depending on the degree of training.

The same principles apply as in the case of the Hu Gul Yup Mahk Kee. Caution must be used not to raise the left shoulder too high (shoulder of the defending hand).

#### c) Additional Illustration

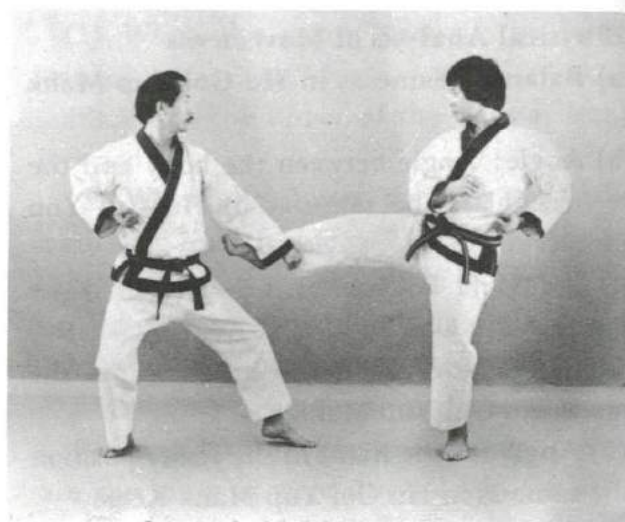


Fig. 4-326 Illustration depicting correct application of this movement.



## 11. *Hu Gul Sang Dan Mahk Kee ( High Block With Back Stance )*

### A. Diagrams and Explanation of the Correct Movement

#### a) Diagrams



Fig. 4-327 Beginning Position



Fig. 4-328 Intermediate Position



Fig. 4-329 Complete Position



Fig. 4-330 Correct Backside Position

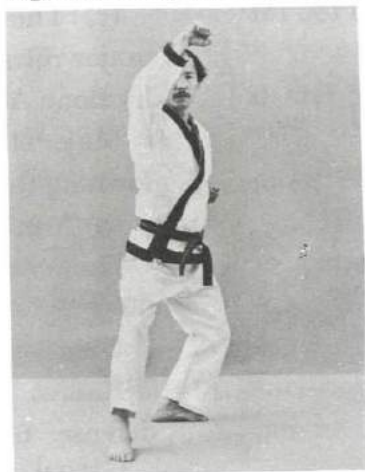


Fig. 4-331 Correct Front Position



Fig. 4-332 Correct Leftside Position

#### b) Explanation

The movement for Hu Gul Sang Dan Mahk Kee is the same as was described for Hu Gul Yup Mahk Kee with the exception of the hand techniques used. The hand techniques are the same as in the case of Sang Dan Mahk Kee.

### B. Explanation of the Incorrect Movements

a) Position and hand techniques are not discussed here as these were described previously.

#### b) Explanation

##### (a) Body

(1) When the upper part of the body is leaning forward;

(2) When the upper part of the body is leaning backward;

(3) When the upper part of the body is leaning to the left side;

(4) When the body is turned too far to the front;

The reasons for the above cases are the same as were discussed in the section on Hu Gul Yup

Mahk Kee.

c) Line of sight and the feet

(1) When the hand is not turned in the direction of the block;

(2) When the knees are bent too much placing the body in a low position;

(3) When the knees are not bent enough;

(4) When the knee on the back leg is not facing the front but facing inward;

(5) When the front foot is placed too far to the side of the blocking hand.

The reasons for the above cases are the same as have been discussed in the section on Hu Gul Yup Mahk Kee.

d) Hand techniques

(1) When the defending or blocking hand is too high ;

(2) When the defending hand is too low;

(3) When the defending hand is held too far to the right side;

(4) When the defending or blocking arm is held horizontally;

(5) When the defending fist is held palm facing inward;

(6) When both arms cross each other at right angles when crossing in front of the upper part of the body.

Reasons for the above incorrect positions are the same as were discussed in the section on Sang Dan Mahk Kee.

### C. Physical Analysis of Movements

a) Balance: Same as in Hu Gul Yup Mahk Kee.

b) Angle:

(1) Angle between the body and line of sight is the same as in Hu Gul Yup Mahk Kee.

(2) The shoulder should be held in the same manner as in Hu Gul Yup Mahk Kee.

(3) Angle for the defending hand is similar to that of Sang Dan Mahk Kee.

(4) Angle between the foot and leg is also similar to that of Sang Dan Mahk Kee.

c) Location of hands

(1) Height and location for the defending hand: The same as in Sang Dan Mahk Kee.

(2) Height and location for the hand in the ready position. Similar to that of Hu Gul Yup Mahk Kee.

d) Distance and location of the feet

The same as was described in the section on Hu Gul Yup Mahk Kee.

### D. Physiological Explanation of Movements

a) Practical Analysis

1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the upper and lower parts of the body.

(b) This movement is performed by placing emphasis also on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

b) Bone Analysis

Major bones and functions used in performing this movement are as follows:

(a) Arm and hands

Humerus — Performs indirect defense functions

Ulna — Performs direct defense functions

Radius — Performs direct and indirect defense functions

Carpal — Performs direct and indirect defense functions

Phalanges — Perform direct defense functions

(b) Body

Vertebrae — Performs indirect defense and support functions

Ribs — Performs indirect defense function

Scapula — Performs the foundation of all the functions

2) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

• Upper front side muscles — Deltoides, biceps



and internal section muscles (contract)

- Back side muscles — Triceps (expand)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)
- Back muscles — Extension digitorum, abductor policis longus (expand)
- Brachioradialis (expand)

(b) Right side

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)
- Back side muscles — Triceps (expand)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (contract after expanding)
- Brachioradialis (contract after expanding)
- Back side muscles — Extension digitorum and abductor policis longus (contract after expanding)

(c) Body

Left side

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expand after contracting)

Right side

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expand after contracting)

(d) Legs

Refer to the section on the Hu Gul Jaseh.

## E. Additional Matters Accompanied by Illustration

### a) Other important matters

(1) Purpose: To defend the upper part of the body against an attack from the side

(2) Characteristics: This movement is characterized by moving the side of the body toward the opponent by assuming the Hu Gul Jaseh.

(3) Application: Used to defend oneself by moving backwards to weaken the opponent's attack, when being attacked from the front. Also used against side attacks.

b) Summarized items to be considered depending on the degree of training.

The same principles apply as in Hu Gul Ha Dan Mahk Kee.

(1) This movement is performed by holding the body slightly more forward than the previous motion.

(2) Care must be taken not to lean backward while performing this technique.

### c) Additional Illustration

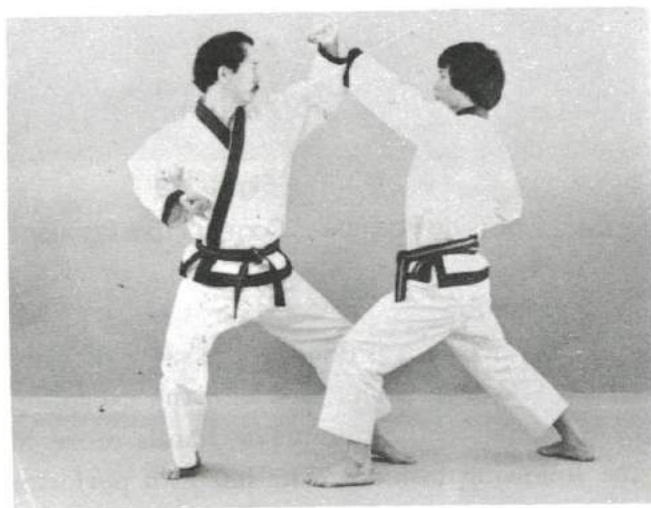


Fig. 4-333 Illustration depicting correct application of this movement.

12) *Hu Gul Ssang Soo Ha Dan Mahk Kee*  
*(Double Fisted Low Block With Hu Gul Stance)*

**A. Diagrams and Explanation of the Correct Movements**

a) Diagrams



Fig. 4-334  
Beginning Position



Fig. 4-335  
Intermediate Position



Fig. 4-336  
Complete Position



Fig. 4-337  
Correct Backside Position



Fig. 4-338  
Correct Rightside Position



Fig. 4-339  
Correct Front Position

b) Explanation

This movement is done in the same manner as *Hu Gul Yup Mahk Kee* with the exception of the hand techniques. The hands move in the following fashion: The left arm performs a low block while the right hand moves from the right side of the waist, across the middle of the body, stopping in the middle of the solar plexus (the right wrist stops exactly in front of the solar plexus).

The right fist is held at the waist with the palm facing upward. Remember to coordinate hand, foot and waist movements so that all are performed simultaneously.

**B. Diagrams and Explanation of the Incorrect Movements**

a) Body

- (1) When the upper part of the body is leaning forward;
- (2) When the upper part of the body is leaning backward;
- (3) When the upper part of the body is turned too far to the left side;
- (4) When the upper part of the body is turned too far to the right so that it is facing the front;
- (5) When the upper part of the body is placed in the center of both the feet.

The reasons for the above incorrect positions are the same as have been discussed in the section on *Hu Gul Yup Mahk Kee*.

b) Line of sight and feet

- (1) When the head is facing the side and not looking in the direction of the defending hand;
- (2) When the knees are not bent enough;
- (3) When the legs are bent too low;
- (4) When the rear is leaning to the right side.



(5) When the front of the leg is facing forward;

(6) When the lead foot is placed too far to the inside.

Reasons for the above incorrect positions are similar to those discussed in the section on Hu Gul Yup Mahk Kee.



Fig. 4-340

The defending hand is held too high.



Fig. 4-342

The defending hand is held too far to the right side.

**ERROR :** When the defending hand is drawn too far to the side of the main blocking hand, the body's position becomes unstable. Balance is weak.

**ERROR:** With your hand this high you cannot defend the middle area. Instead, in this incorrect position, the solar plexus is exposed to the opponent.

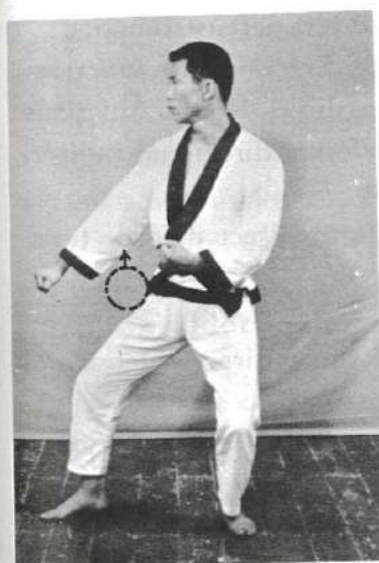


Fig. 4-341

The defending hand is held too low



Fig. 4-343

The defending hand is not held correctly in the center of the body

**ERROR:** This defense for the solar plexus cannot be performed with the hand held this low. This exposes the solar plexus to the opponent.

**ERROR:** When the defending hand is not at the center of the body it does not block the solar plexus and thus leaves it exposed to the opponent.

### C. Physical Analysis of Movements

Correct central angle, height and location of the hands.

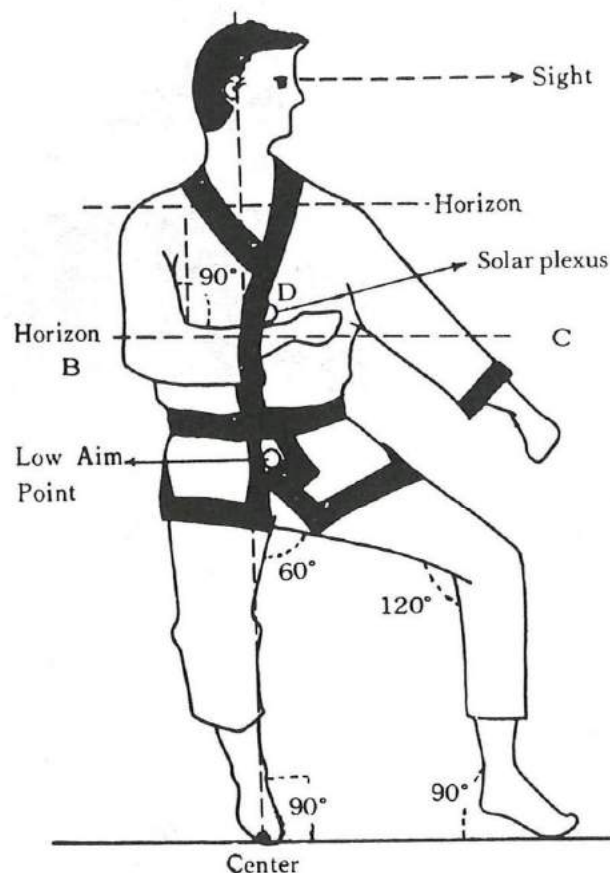


Fig. 4-344 Correct balance, angle, height and location of the hands

a) Diagrams and explanation of balance, angle, height and location of the hands.

(1) Balance: Same as in Hu Gul Mahk Kee.

(2) Angle: The angle between the body and line of sight is the same as Hu Gul Yup Mahk Kee.

(a) Angle for the defending hand is the same as in Ha Dan Mahk Kee.

(b) Angle for the defending hand is: Angle  $B = 90^\circ$  Line  $BC =$  straight (horizontal).

(c) The angle between the foot and leg is the same as that in the case of Hu Gul Mahk Kee.

b) Height and location of the hands:

(1) The height and location of the defending hand is parallel to line  $BC$ .

(2) The wrist is held in front of the solar plexus.

(3) Distance between the body and arm is about 7 cm.

(4) The solar plexus is defended by the wrist.

(5) The fist of the defending hand is held palm facing upward.

c) Distance and location of the feet is the same as in Hu Gul Yup Mahk Kee.

### D. Physiological Explanation of the Movement

#### Practical Analysis

1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction within the left and right sides of the body.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

#### (1) Bone Analysis

Major bones and functions used in performing this movement are as follows:

##### (a) Arm and hands

Humerus — Performs indirect defense functions

Ulna — Performs direct defense functions

Radius — Performs direct defense functions

Carpal — Performs direct defense functions

Metacarpal — Performs direct and indirect functions

Phalanges — perform direct defense functions

##### (b) Body

Vertebrae — Performs indirect defense and support functions.

Ribs — Perform indirect defense function

Scapula — Serves as the foundation of all the functions

#### 2) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

##### (a) Left side



- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)
  - Back side muscles — Triceps (contract after expanding)
  - Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)
  - Brachioradialis (contract after expanding)
- (b) Right side
- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)
  - Back side muscles — Triceps (expand)
  - Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)
  - Brachioradialis (contract after expanding)
  - Back side muscles — Extension digitorum and abductor policis longus (contract after expanding)
- (c) Body
- Left side
- Front side muscles — Pectoralis major (expand after contracting)
  - Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
  - Side muscles — External oblique abdominis (contract after expanding)
- Right side
- Front side muscles — Pectoralis major (contract after expanding)
  - Back side muscles — Teres minor, teres major and deltoides (expand after contracting)
  - Side muscles — External oblique abdominis (contract after expanding)

#### E. Additional Items Accompanied by Illustration

##### a) Other important items

(1) Purpose: To defend the front and the side at the same time.

(2) Characteristics: Simultaneous defense of both front and side.

(3) Application: Used for the purpose of defending both front and sides when attacked from both directions at the same time.

b) Summarized items to be considered depending upon the degree of training.

(1) This movement is not required for beginners. This movement can be gradually learned after the acquisition of basics.

(2) Caution must be taken not to lift up the shoulder on the side of the defending hand as this will cause tension in that area.

##### c) Additional Illustration



Fig. 4-345 Illustration depicting correct application of this movement.

### 13. Soo Do Choong Dan Mahk Kee (Knife Hand, Middle Block)

#### A. Diagrams and Explanation of Correct Movements

##### a) Diagrams



Fig. 4-346  
Beginning Position



Fig. 4-347  
Intermediate Position



Fig. 4-348  
Complete Position



Fig. 4-349  
Correct Backside Position

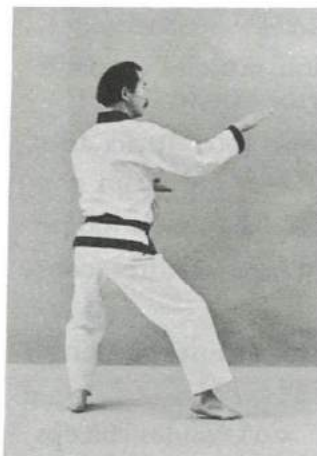


Fig. 4-350  
Correct Rightside Position



Fig. 4-351  
Correct Front Position

#### b) Explanation

From the Chun Bee Jaseh the left foot is moved one step forward and kept at the same distance as the width of the shoulder, thus assuming the Hu Gul Jaseh with the body's center and weight focused on the back leg through the abdomen. The body is in the side position with the line of sight focused toward the front.

Both hands are positioned at the right side of the waist in preparation. The left hand swings forward stopping in front of the face. The distance between the elbow and the body is 20cm. The elbow is bent creating an angle of  $120^\circ$  between the upper and lower parts of the arm. The hand is held open in a Soo Do (as described previously). The left palm is facing downward (see fig. 4-31 for correct Soo Do). When the left arm is moved, try to keep the upper part of the arm relaxed. The right arm snaps forward and stops with the wrist directly in front of the solar plexus. The arm is held horizontally across the middle of the body. The palm is facing upward. Coordinate all upper body and lower body movements so that they are performed simultaneously.

### B. Diagrams and Explanation of the Incorrect Movements

#### a) Body

- (1) When the upper part of the body is leaning forward;
- (2) When the upper part of the body is leaning backward;
- (3) When the upper part of the body is leaning to the left side;
- (4) When the upper part of the body is not turned enough to the side to which you are blocking;
- (5) When the upper part of the body is located between the two feet.

Reasons for the above incorrect positions are the same as have been discussed in Hu Gul Yup Mahk Kee.

#### b) Line of sight/feet

- (1) When the face is not looking in the same direction to which you are blocking;
- (2) When the knees are not bent enough;
- (3) When the legs are bent too much;
- (4) When the rear knee is leaning to the right side;
- (5) When the lead foot is facing inward;
- (6) When the front foot is placed too far to the side of the blocking hand;
- (7) When the front foot is placed too far to the inside.

Reasons for the above incorrect positions are the same as have been discussed in the section on Hu Gul Yup Mahk Kee.



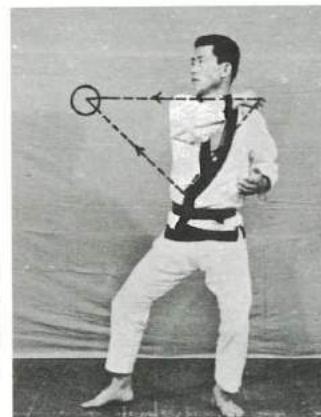
Fig. 4-352

The elbow of the defending hand is bent too much.



Fig. 4-355

The defending hand is first brought to the shoulder and the block is executed from there.



**ERROR:** This position is not efficient because the hand is too close to the face. If you block the opponent's attack this close, there is chance of injury to the face area from a counter-attack.

**ERROR:** The correct block should be executed from the waist. Although incorrect, the defending hand can easily be pulled in toward the left side of the shoulder and snapped out again. However, this movement is slower and needs more time because it travels a longer distance. Also the block should originate from the ready position.

Fig. 4-353

The defending hand is too low.



**ERROR:** When the defending hand is too low an effective high area defense is lost.

Fig. 4-354

The wrist of the defending hand is bent back.



Fig. 4-356

The fingers of the defending hand are bent backward at the wrist.



**ERROR:** When the wrist of the defending hand is bent backward toward the face as seen in the figure, the correct defense cannot be achieved and this risks damage to the hand.

**ERROR:** Bending the fingers of the defending hand backward toward the wrist creates a risk of damage to the fingers when executing this technique.



Fig. 4-357

The fingers of the defending hand are spread open.

**ERROR:** When the fingers are spread open the power and strength of each finger is separated and it makes it difficult to focus the strength in the defending hand. Also, since fingers are weak, they are easily hurt when held in this manner.



Fig. 4-358

The elbow of the defending hand is held too high and sticks out.

**ERROR:** When the elbow of the defending hand is held too high and sticks out strength is concentrated in the upper arm and shoulder and this weakens the block of the forearm. Also with the arm in this position the ribcage is exposed.



Fig. 4-359

The assisting defending hand is held too high.

**ERROR:** The purpose of the hand covering the solar plexus is to defend the solar plexus. With the hand in this position, the middle area is exposed to the opponent.



Fig. 4-360

The assisting defending hand is held too low.

**ERROR:** This position is not suitable for a defense of the solar plexus but instead exposes it to the opponent.



Fig. 4-361

The assisting defending hand is held too close to the main defending arm.

**ERROR:** When the right hand is not pulled significantly forward, the solar plexus is exposed to the opponent. Also, by stopping the hand short of the body's center, all movement becomes uncoordinated.



Fig. 4-362

The assisting defending hand is not brought far enough to the center of the body.

**ERROR:** When the right hand is not pulled sufficiently to the front, the stomach pit is exposed to the opponent. Also, by stopping the hand short of the body's center, all movement becomes uncoordinated.



### C. Physical Analysis of Movements.

a) Diagram and explanation of center, angle and location.

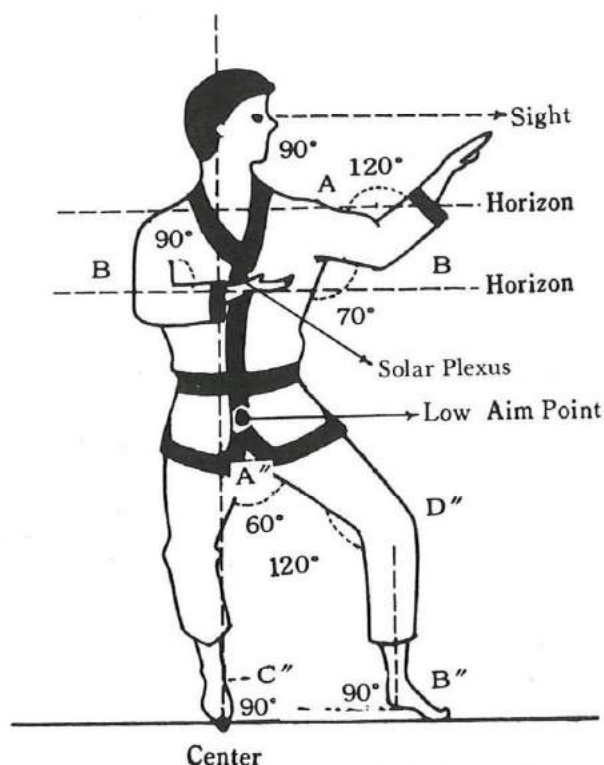


Fig. 4-363 Correct center, angle, height and hand location

(1) Balance: The center of the body remains in a straight line through the back leg and forms a right angle to the ground. Balance is focused on the abdomen.

(2) Angle: Body forms a 90° angle with the ground and horizon.

(3) The shoulders are held horizontally equaling an angle of 180°.

(4) The angle between the body and the main defending arm, angle B = 70°.

(5) Angle for the defending hand, angle A = 102° (left hand) angle B = 90° (right hand).

(6) Angles for the leg: A = 60°, angle C'' = 90° angle B = 90°, angle D'' = 120°.

b) Height and location of the hand

(1) The height and location of the main defending hand (left hand) is the same as in Choong Dan Mahk Kee except that the hand which is kept open.

(2) Refer to the section on the use of the foot and hand for additional information.

(3) The elbow of the left hand is drawn to the inside.

(4) The height of the main defending hand is where the ends of the fingers are at a level which is equal to the line of sight.

(5) The assisting arm between the elbow and the hand should be held in a straight line parallel to the ground.

(6) The wrist of the right hand should be held in front of the solar plexus so as to protect it.

(7) The right hand should be held touching the solar plexus lightly.

(8) The palm of the main defending hand should be facing downward.

(c) Distance and location of the feet is the same as in the case of Hu Gul Yup Mahk Kee.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction within the left and right sides of the body and use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

(a) Arm and hands

Humerus — Performs indirect defense functions

Ulna — Performs direct defense functions

Radius — Performs direct defense functions

Carpal — Performs direct defense functions

Metacarpal — Performs direct and indirect functions

Phalanges — Performs indirect defense functions

(b) Body

Vertebrae — Performs indirect support and defense functions

Ribs — Perform indirect defense function

Scapula — Performs the foundation of all the functions

### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

#### (1) Arm and hands

##### (a) Left side

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract)
- Back side muscles — Triceps (expand)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (contract after expanding)
- Phalanx (expands after contracting)
- Brachioradialis (contracts after expanding)
- Extension digitorum, abductor policis longus (contracts after expanding)

##### (b) Right side

- Upper front side muscles — —Deltoides, biceps and internal section muscles (contract after expansion)
- Back side muscles — Triceps (expand)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)
- Phalanx (contracts after expanding)
- Brachioradialis (contract after expanding)
- Back side muscles — Extension digitorum and abductor policis longus (contract after expanding)

#### (c) Body

##### Leftside

- Front side muscles — Pectoralis major (expand after contracting)
- Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Side muscles — External oblique abdominis (expands after contracting)

##### Right side.

- Front side muscles — Pectoralis major (contract after expanding)

- Back side muscles — —Teres minor, teres major and deltoides (expand after contracting)
- Side muscles — External oblique abdominis (contract after expanding)

## E. Important Items Accompanied by Additional Illustration

### a) Important items

(1) Purpose: To defend against both front and side attacks at the same time.

(2) Characteristics:

This movement is characterized by blocking with an open hand and defending against attacks from the front or side by assuming the Hu Gul Jaseh or back stance.

(3) Application: When an opponent attacks from either the front or the side you can step back into the Hu Gul stance and use the open hand in either an offensive or defensive manner.

b) Summarized items to be considered depending upon the degree of training.

(1) Since this movement is difficult, but necessary for beginners to perform, beginners should exert all efforts to become familiar with it through training and with correct guidance from instructors.

(2) Caution should also be taken to assume the correct position and not to have too wide a distance between the feet.

(3) The movement of both hands should start from the side of the waist.

(4) Beginners should keep in mind that the shoulder on the side of the defending hand should not be tensed or elevated.

c) Illustration showing application of the technique.



Fig. 4-364 Illustration depicting correct application of this movement



# 14. Hu Gul Sang Dan Soo Do Mahk Kee

(Knife Hand, High Block with Hu Gul Back Stance)

## A. Diagrams and Explanation of the Correct Movements

### a) Diagrams



Fig. 4-365  
Beginning Position



Fig. 4-366  
Intermediate Position



Fig. 4-367  
Complete Position

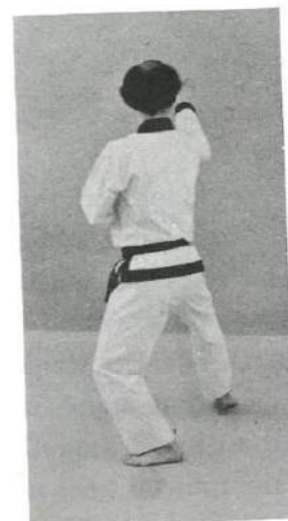


Fig. 4-368  
Correct Backside Position



Fig. 4-369  
Correct Right Position



Fig. 4-370  
Correct Front Position

### b) Explanation

As shown in the above figures, this movement is performed in much the same manner as the previous movement, Soo Do Choong Dan Mahk Kee. The only difference is that since this is a defense for the high area the main defending hand is in a different

position. In this technique the main defending hand is held at a 90° angle to the upper arm, performing a high block with the open hand. The palm of the left hand is facing downward, wrist bent slightly forward and the end of the fingers bent slightly forward also.

## B. Explanation of the Incorrect Movements

### a) Body

- (1) When the upper part of the body is leaning forward;
- (2) When the upper part of the body is leaning backward;
- (3) When the upper part of the body is leaning to the left side;
- (4) When the upper part of the body is turned too far to the front;
- (5) When the upper part of the body is centered between both the feet;

Reasons for the above incorrect positions are the same as have been discussed in the section on Hu Gul Yup Mahk Kee.



## b) Focus and feet

- (1) When the head is not looking in the same direction to which you are blocking;
- (2) When the knees are not bent enough;
- (3) When the rear knee is extended to the right side;
- (4) When the lead foot is placed too far to the right side of the body.

Reasons for the above incorrect positions are the same as have been discussed in the section on the side defense, Hu Gul Yup Mahk Kee.

## c) Hand techniques

The hand techniques used in the training for Hu Gul Sang Dan Mahk Kee are similar to those in the hand training for Hu Gul Choong Dan Soo Do Mahk Kee except that the main defending hand is held in a higher position than in Choong Dan Soo Do Mahk Kee and the hand is bent more. Therefore, the author recommends that beginners train to be able to distinguish the correct and incorrect positions.

**C. Physical Analysis of Movements**

- a) Explanation of balance, angle, and height and location of the hands.

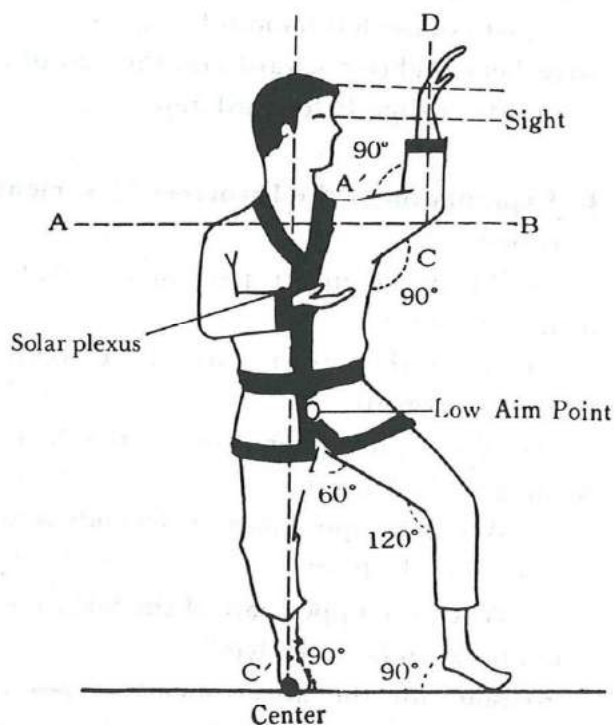


Fig. 4-371 Correct center, angle, height and hand location

(1) Balance: Same as in Hu Gul Yup Mahk Kee.

(2) Angle: Between the body and line of sight is the same as Hu Gul Choong Dan Soo Do Mahk Kee.

(3) Shoulder: The shoulder should be held in the same manner as is described in Hu Gul Choong Dan Soo Do Mahk Kee.

(4) Angle between the body and the main defending arm: Angle C = 90°. Angle for the defending arm (left hand): A = 90°. Angle for the assisting right hand is the same as in the hand training for Choong Dan Soo Do Mahk Kee.

## b) Height and location of hands.

(1) AB is a straight line.

AC is a straight horizontal line.

CD is a straight line at right angle to line AB.

(2) The wrist of the main defending hand is held at the same height as the eyes or the line of focus.

(3) The height and location for the right defending hand is the same as in the hand training for Choong Dan Soo Do Mahk Kee.

## c) Distance and location of the feet.

Same as described in the section on Hu Gul Choong Dan Soo Do Mahk Kee.

## d) Dynamic consideration of the movement:

The same principles apply to this movement as have been discussed in the section on Dynamic Analysis.

## e) Strength distribution

The same principles apply to this movement as in the case of Ha Dan Mahk Kee.

**D. Physiological Explanation of Movements**

## a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the body, and the proper use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.



(c) The following parts of the body play major roles in this movement.

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

Arm and hands

Humerus — Performs indirect defense functions

Ulna — Performs direct defense functions

Radius — Performs direct defense functions

Carpal — Performs direct defense functions

Metacarpal — Performs direct functions

Phalanges — Perform indirect defense functions

(b) Body

Vertebrae — Performs indirect support and defense functions

Ribs — Performs indirect defense functions

Scapula — Performs indirect defense functions

c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

• Upper front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)

• Back side muscles — Triceps (expand)

• Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)

• Brachioradialis (contract after expanding) as do the extension digitorum and abductor policis longus

(b) Right side

• Upper front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)

• Back side muscles — Triceps (expand)

• Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after

contracting) Phalanx (contract after expanding)

• Brachioradialis (contract after expanding)

• Back side muscles — Extension digitorum and abductor policis longus (contract after expanding)

(c) Body

Left side

• Front side muscles — Pectoralis major (expand after contracting)

• Back side muscles — Teres minor, teres major and deltoides (contract after expanding)

• Side muscles — External oblique abdominis (expand after contracting)

Right side

• Front side muscles — Pectoralis major (contract after expanding)

(d) Legs—Refer to the section on Hu Gul Jeseh.

• Back side muscles — Teres minor, teres major, and deltoides (expand after contracting)

• Side muscles — External oblique abdominis (contract after expanding)

## E. Important Matters Accompanied by Additional Diagram

### a) Important Matters

(1) Purpose: The purpose of this movement is to defend the upper part of the body.

(2) Characteristics: This movement is characterized by a defense of the high area of the body using open hands.

(3). Applicability: This movement is used for the same purpose as Hu Gul Choong Dan Soo Do Mahk Kee with the exception of the fact that you are defending a higher area of this movement.

b) Summarized factors to be considered depending on the degree of training.

(1) Beginners need not acquire this movement but can learn it after some period of training.

(2) Additional Illustration depicting application of this technique.

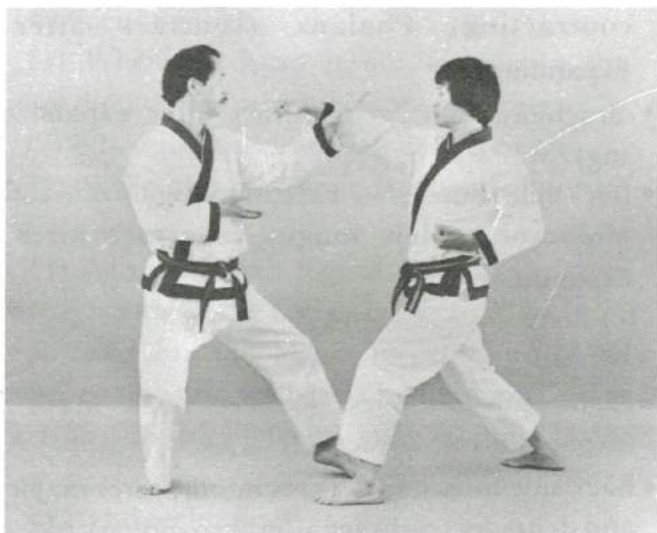


Fig. 4-372  
Application of technique.

### 15. *Hu Gul Ha Dan Soo Do Mahk Kee* (*Knife Hand Low Block with Back Stance*)

#### A. Diagrams and Explanation of the Correct Movements

##### a) Diagrams



Fig. 4-373  
Beginning Position



Fig. 4-374  
Intermediate Position



Fig. 4-375  
Complete Position



Fig. 4-376  
Correct Backside  
Position



Fig. 4-377  
Correct Rightside  
Position



Fig. 4-378  
Correct Front  
Position

##### b) Explanation

These movements are performed in the same manner as *Hu Gul Soo Do Choong Dan Mahk Kee* as can be seen in the above figures. The difference is that the open main defending hand performs a *Ha Dan Mahk Kee* (low block) with *Soo Do* open hand. Refer to section on *Ha Dan Mahk Kee* and to the section on *Soo Do Hand* for instruction in this technique.

The assisting defending hand is held in the



same manner as described in Hu Gul Soo Do Choong Dan Mahk Kee. When the motion is completed the main defending arm and hand and the upper part of the front leg should be parallel. The distance between the defending arm and leg is 45cm. The palm of the hand is facing downward with the end of the fingers bent slightly.

All other movements are the same as described in Hu Gul Choong Dan Soo Do Mahk Kee.

## B. Explanation of Incorrect Movements

### a) Body

(1) When the upper part of the body is leaning forward;

(2) When the upper part of the body is leaning backward;

(3) When the upper part of the body is leaning to the left side;

(4) When the upper part of the body is turned too far to the front;

(5) When the upper part of the body is located between both feet.

The reasons for the above cases are the same as for Yup Mahk Kee.

### b) Focus and feet

(1) When the head is not facing in the direction of the block;

(2) When the rear knee is extended to the right side;

(3) When the legs are bent too low;

(4) When the rear knee is leaning to the left side;

(5) When the front foot is placed too far to the left side;

(6) When the front foot is placed too far to the right side.

The reasons for the above cases are the same as in the case of Hu Gul Mahk Kee.

### c) Hand techniques

(1) When the main defending hand (left) is held too high;

(2) When the main defending hand is held too low;

(3) When the main defending hand (left) is

held too far to the left side;

(4) When the main defending hand is held too far to the right, i.e., not brought to the center of the body.

The reasons for the above incorrect positions are the same as have been discussed in the section on Ha Dan Mahk Kee.

### d) Right hand

(1) When the assisting defending hand is held too high;

(2) When the assisting defending hand is held too low;

(3) When the assisting defending hand is held too far to the left side;

(4) When the assisting defending hand is not placed far enough toward the center of the body.

The reasons for the above incorrect hand positions are the same as have been discussed in the section on hand training for Hu Gul Choong Dan Soo Do Mahk Kee.

## C. Physical Analysis of Movements

a) Explanations of balance, angle, height and location

(1) Balance: The same as in the case of hand training for Hu Gul Choong Dan Soo Do Mahk Kee.

(2) Angle: The angle between the body and the line of sight is the same as described for Hu Gul Choong Dan Soo Do Mahk Kee.

(3) Shoulders should be held in the same manner as described for Hu Gul Choong Dan Soo Do Mahk Kee.

(4) The angle for the left defending hand is the same as that in Hu Gul Choong Dan Soo Do Mahk Kee.

(5) The angle for the legs and feet are the same as those described in Hu Gul Choong Dan Soo Do Mahk Kee.

### b) Height and location of the hand

(1) The height and location of the defending left hand are the same as those for Ha Dan Mahk Kee.

(2) The height and location of the right defending hand are the same as those for Hu Gul Choong Dan Soo Do Mahk Kee.



c) Dynamic consideration of movements:

The same principles apply to those movements as have been discussed in the section on Dynamic Analysis.

d) Strength distribution

The same principles apply to these movements as in Ha Dan Mahk Kee.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the left and right sides of the body.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

(1) Arms and hands

Humerus — Performs indirect defense functions

Ulna — Performs direct defense functions

Radius — Performs direct defense functions

Metacarpal — Performs direct functions

Phalanges — Perform indirect defense functions.

(2) Body

Vertebrae — Performs indirect support and defensive functions

Ribs — Perform indirect defense function

Scapula — Serves as the foundation of all the functions

Iliac bones, tibia, fibula foot bones for the two legs — Perform the supporting functions.

c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and Hand

(a) Left side

- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles — Triceps (contract after expanding)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)
- Brachioradialis — (contract after expanding)
- Extension digitorum and abductor policis longus (contract after expanding)

(b) Right Side

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)
- Back side muscles — Triceps (expand)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)
- Phalanx (contract after expanding)
- Brachioradialis (contract after expanding)
- Back side muscles — Extension digitorum and abductor policis longus (contract after expanding)

(c) Body

Left side

- Front side muscles — Pectoralis major (expand after contracting)
  - Back side muscles — Teres minor, teres major and deltoides (contract after expanding)
- Right side
- Front side muscles — Pectoralis major (contract after expanding)
  - Back side muscles — Teres minor, teres major and deltoides (expand after contraction)
  - Side muscles — External oblique abdominis (contraction after expanding)

(d) Legs

Refer to section on the Hu Gul Jaseh

### E. Additional Important Items Accompanied by Illustration

a) Purpose: The purpose of this movement is the same as Hu Gul Ssang Soo Ha Dan Mahk Kee.

Characteristics: The same characteristics as



in Hu Gul Ssang Soo Ha Dan Mahk Kee.

b) Summarized points to be considered depending on the degree of training.

The same points are noted as in the case of Hu Gul Ssang Soo Ha Dan Mahk Kee

c) Additional illustration demonstrating application of this technique.

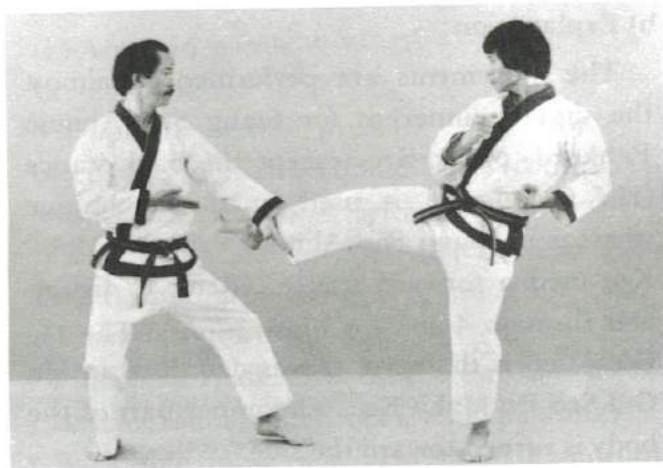


Fig. 4-379 Application of technique

## 16. Hu Gul Ssang Soo Ahneso Pahkuro Mahk Kee

*(Two Fisted Block with Hu Gul Or Back Stance )*

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams

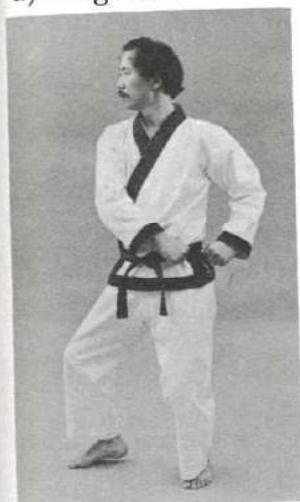


Fig. 4-380  
Beginning Position



Fig. 4-381  
Intermediate Position



Fig. 4-382  
Complete Position



Fig. 4-383  
Correct Backside Position



Fig. 4-384  
Correct Rightside Position



Fig. 4-385  
Correct Front Position

## b) Explanation

The movements are performed in almost the same manner as for Ssang Soo Ahneso Pahkuro Mahk Kee, except the back stance (Hu Gul Jaseh) is used in this technique whereas in Ssang Soo Ahneso Pahkuro Mahk Kee used a forward stance. (Refer to fig. 4-380 through 4-385 for illustrations). The Hu Gul Jaseh is the same as was described in Hu Gul Soo Do Mahk Kee. The upper part of the body is turned toward the side.

The left hand is forward and the fist of the right hand is held palm upwards.

**B. Explanation of the Incorrect Movements**

## a) Body

(1) When the upper part of the body is facing too far to the left;

(2) When the upper part of the body is facing too far to the right;

(3) When the upper part of the body is leaning to the left;

(4) When the upper part of the body is facing directly forward;

(5) When the upper of the body is located between both the feet.

The reasons for the above incorrect positions of the upper part of the body are the same as have been discussed in the section on Hu Gul Mahk Kee.

## b) Focus and feet

(1) When the head is not facing toward the blocking arm;

(2) When the legs are bent too low;

(3) When the rear knee is stretched to the right side;

(4) When the rear knee is leaning to the left side;

(5) When the front foot is placed too far to the left side;

(6) When the front foot is placed too far to the right side.

The reasons for the above incorrect positions of the feet are the same as have been covered in the section on Yup Mahk Kee.

## c) Hand Techniques (left hand)

(1) When the main defending hand is held too close to the face;

(2) When the main defending arm and hand are held too high without bending the arm;

(4) When the defending hand is held too low;

(5) When the main defending hand passes the center of the body and is held too far to the left side;

(6) When the main hand is not placed in the center of the body, but held too far to the right side.

The reasons for the above incorrect positions of the left hand (main defending hand) are the same as have been covered in the section on Ssang Soo Ahneso Pahkuro Mahk Kee.

## d) The right hand

(1) When the assisting defending hand is held higher than the elbow of the left main defending hand;

(2) When the assisting defending hand is held too far forward.

The reasons for the above incorrect positions of the assisting hand are the same as have been described in the section on Ssang Soo Pahkeso Ahnuero Mahk Kee.

**C. Physical Analysis**

a) Explanation of balance, angle and height and location of the hands.

(1) Balance: The same as in the case of Yup Mahk Kee.

(2) Angle: Angle between the body and the line of sight is the same as described for Hu Gul Choong Dan Soo Do Mahk Kee.

(3) Shoulder must be held in the same manner as described for Hu Gul Choong Dan Soo Do Mahk Kee.

(4) Angle for the foot and legs are the same as those in the case of the Hu Gul Yup Mahk Kee.

## b) Height and location of the hands

(1) The height and location for the main defending hand is the same as described for



Hu Gul Ssang Soo Ahneso Pahkuro Mahk Kee.

(2) The height and location for the assisting defending hand are the same as those in the case of Hu Gul Ssang Soo Ahneso Pahkuro Mahk Kee.

c) Distance and location of the feet.

The same as described for Choong Dan Soo Do Mahk Kee.

d) Dynamic analysis of movements

Approximately the same as described in the section on Dynamic Analysis.

e) Strength distribution

#### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the use of the waist and reaction power.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles within this movement.

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

(1) Arms and hands

Humerus — Performs indirect defense functions

Ulna — Performs indirect defense functions

Radius — Performs direct defense functions

Carpal — Performs direct defense functions

Metacarpal — Performs indirect functions

Phalanges — Perform indirect defense functions

(2) Body

Vetebrae — Performs indirect support and defense functions

Ribs — Perform indirect defense function

Scapula — Performs indirect functions

c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract)

- Back side muscles — Triceps (expand)

- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)

Phalanx (expand after contracting)

Brachioradialis (contract after expanding)

- Back side muscles — Extension digitorum, abductor policis longus (contract after expanding)

(b) Right side

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract after expanding)

- Backside muscles — Triceps (expand)

- Lower frontside muscles — Palmaris longus and flexor carpiulnaris (expand after contracting)

Phalanx (contract after expanding)

(c) Body

Left side

Front side muscles — pectoralis major (expand after contracting)

Backside muscles — Teres minor, teres major and deltoides (contract after expanding)

Side muscles — External oblique abdominis (contract after expanding)

(d) Legs

Refer to the section on the Hu Gul Jaseh

#### E. Additional Important Items Accompanied by Illustration

a) Other Important Items

(1) Purpose: To defend oneself against a strong attack from either the front or the side.

(2) Characteristics:

This movement is characterized by using an assisting block and a main block defensively.

(3) Application:

This movement is used to defend against a strong attack to the front of the body.

b) Summarized points to be considered depending on the degree of training

(1) It is not necessary for beginners to acquire this movement.

However, the author recommends that beginners acquire this movement gradually.

(2) The aiding hand must be located below the elbow of the defending hand.

(3) The shoulder on the side of the aiding hand should not be elevated.

c) Additional illustration depicting application of this technique.



Fig. 4-386  
Application of technique

### 17. *Hu Gul Pahkeso Ahnuro Mahk Kee (Using the Wrist)* (*Outside To Inside Block With Back Stance*)

#### A. Diagrams and Explanation of the Correct Movements

##### a) Diagrams



Fig. 4-387  
Beginning Position



Fig. 4-388  
Intermediate Position



Fig. 4-389  
Complete Position

##### b) Explanation

From the Chun Bee Jaseh step forward with the left foot assuming the Hu Gul Jaseh. The line of focus is straight ahead. The body is held to the side in a Hu Gul stance and the right hand is in the ready position. The left fist performs Pahkeso Ahnuro Mahk Kee (outside to inside block) as previously described. The pinky finger side of the wrist makes contact

with the target. One point must be kept in mind -- you can perform this technique in the Hu Gul stance, the Sa Ko Rip stance or the Ki Ma stance. The Hu Gul Jaseh is assumed when moving backward. The Sa Ko Rip Jaseh or the Ki Ma Jaseh are assumed when moving forward.

When this movement is completed the body is in the exact position as when you have com-



the movement for the Hu Gul Choong  
up Mahk Kee (side block with back

### grams and Explanation of the Incor- vements

body  
When the upper part of the body is  
; forward;

When the upper part of the body is  
; backward;

When the upper part of the body is  
; to the left side;

When the body is not turned enough to  
ht side;

When the upper part of the body is  
l between both feet.

sons for the above incorrect positions for  
pper part of the body are the same as  
een discussed in the section on the Hu  
up Mahk Kee, section 9.

ocus and feet

When the head is not turned in the direc-  
the block;

When the knees are not bent enough and  
nce is too high;

When the knees are bent too much;

When the rear knee is stretched to the  
le;

When the rear knee is facing the right

When the front foot is placed too far to  
ght side;

When the front foot is placed too far to  
ft side;

When the front foot is placed too close to  
her foot.

e reasons for the above cases are the same  
ve been discussed in the section on Hu Gul  
Mahk Kee.

### Hand Techniques

When the defending hand is held too  
to the face;

When the defending arm is not bent  
gh to form the proper angle;

When the defending hand is held too

high;

(4) When the defending hand is held too  
low;

(5) When the defending hand has traveled  
too far past the center of the body;

(6) When the defending hand is not brought  
to the center of the body.

The reasons for the above cases are the same  
as have been discussed in the section on the  
Pahkeso Ahnuro Mahk Kee, section 3.

### C. Physical Analysis of Movements

Explanation of center, angle, and height of  
the hands

(1) Balance; The same as in the case of Hu  
Gul Yup Mahk Kee.

(2) Angle: Angle between the body and line  
of sight is the same as that for Hu Gul Yup  
Mahk Kee.

(3) The shoulder must be held in the same  
manner as in the case of Hu Gul Yup Mahk  
Kee.

(4) Angle for both arms is the same as in the  
case of Hu Gul Yup Mahk Kee.

(5) Angle between the legs and feet is the  
same as in the case of Hu Gul Yup Mahk Kee.

(6) Height and location of the hands.

The height and location of the two hands are  
the same as in the case of the Hu Gul Yup  
Mahk Kee, but the motions themselves are per-  
formed differently. Yup Mahk Kee starts from  
the opposite side. The outside to inside block is  
performed from the outside to inside with a  
strong twist of the wrist at the moment of the  
block. Both techniques when completed leave  
the hands in the same position. Distance and  
location of the feet are the same as in the case  
of Hu Gul Yup Mahk Kee.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion  
and contraction of the body.

(a) This movement places emphasis on the  
utilization of the wrist, reaction and con-  
traction.



(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts play main roles with the support of each part of the body in accomplishing this movement.

Both Hands

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

(1) Arm and hands

- Humerus—Performs indirect defense functions
- Ulna—Performs direct defense functions
- Radius—Performs direct defense functions
- Carpal—Performs direct defense functions.
- Metacarpal—Performs indirect functions
- Phalanges—Perform indirect defense functions

(2) Body

- Vertebrae—Performs indirect support and defense functions
- Ribs—Perform indirect defense function
- Scapula—Performs the foundation of all the functions

Iliac bone, thigh bone, tibia, fibula and foot bone for the two legs — Perform the supporting functions.

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (expand)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand after contracting)
- Phalanx — (contract after expanding)
- Extension digitorum, abductor policis longus and brachioradialis (contract after expanding)

(b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (expand)

- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand after contracting)

- Phalanx (contract after expanding)

(c) Body

Left side

- Front side muscles—Pectoralis major (contract after expanding)
- Back side muscles—Teres minor, teres major and deltoides (expand after contracting)
- Side muscles—External oblique abdominis (contract after expanding)

Rightside

- Front side muscles—Pectoralis major (expand)
- Back side muscles—Teres minor, teres major and deltoides (contract)
- Side muscles—External oblique abdominis (expand after contracting)

(d) Legs

Refer to the section on the Hu Gul Jaseh

### E. Additional Matters Accompanied by Illustration

a) Other Important Matters

(1) Purpose: The purpose of these movements is to defend the upper part of the body.

(2) Characteristics: These movements are characterized by a defense with the pinky finger side of the wrist.

(3) Application: These movements are used to defend against a high area attack either by fist or feet.

b) Summarized items to be considered depending upon the degree of training.

(1) These movements are used in actual sparring training. It is difficult for beginners to acquire these motions initially.

(2) For beginners it is easier to acquire this movement by first performing it with the fist at the outside of the shoulder and swinging it out with a wide motion. With accumulated training this block should be delivered from the ready position and brought straight to the center of the body accompanied by coordinated body movements.



## Additional Illustration

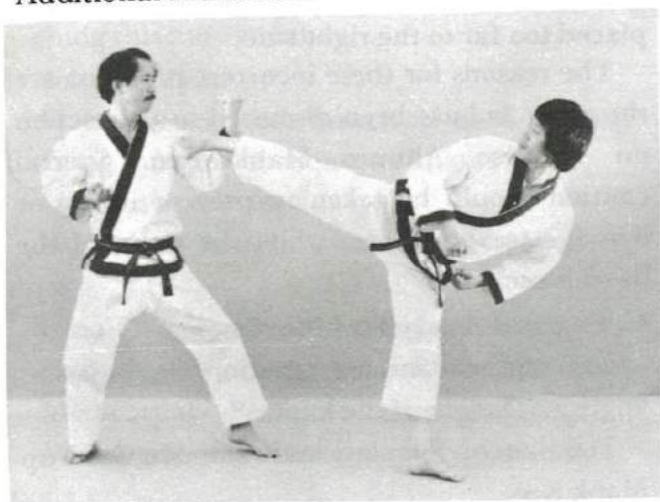


Fig. 4-390

Illustration depicting correct application of this movement.

18. *Hu Gul Pahkeso Ahnuro Mahk Kee*

*(Using the Palm of the Hand) Outside to Inside Block with Hu Gul Stance (back stance) Using the Palm of the Hand for Contact with the Target.*

## A. Diagrams and Explanation of Correct Movements

## a) Diagrams



Fig. 4-391

Beginning Position



Fig. 4-392

Intermediate Position



Fig. 4-393

Complete Position

## b) Explanation

This movement is performed in the same manner as *Hu Gul Pahkeso Ahnuro Mahk Kee* using the wrist. Refer to Fig. 4-393 for an illustration. The only difference between the former and the latter is that the palm of the

hand is used for the former while the wrist is used for the latter. In this movement the palm of the hand should be facing forward and turned at a slight angle toward the body. The fingers are bent toward the inside of the palm to prevent damage.

## B. Diagrams and Explanation of Incorrect Movements

### a) Body

- 1) When the upper part of the body is leaning forward;
- 2) When the upper part of the body is leaning backward;
- 3) When the upper part of the body is leaning toward the left side;
- 4) When the upper part of the body is not turned enough to the right side;

These incorrect movements of the body are the same as have been discussed in the section on Hu Gul Yup Mahk Kee.

### b) Focus and feet

- 1) When the head and line of sight are not facing the direction of the block;
- 2) The knees are not bent enough;
- 3) When the knees are bent too much;
- 4) When the rear knee is stretched toward the left side;
- 5) When the rear knee is stretched toward the right side;
- 6) When the front foot is placed too far to the right side;
- 7) When the front foot is placed too far to the left side.

The reasons for the above incorrect positions of the line of sight and feet are the same as have been discussed in the section on Hu Gul Yup Mahk Kee. Keep in mind that this movement can be performed with both the Sa Ko Rip Jaseh or Ki Ma Jaseh when practiced in actual training.

### c) Hands

- 1) When the defending hand is held too close to the face;
- 2) When the defending hand is held too high without bending the arm enough;
- 3) When the defending hand is held too high;
- 4) When the defending hand is held too low;
- 5) When the defending hand is brought past the center of the body and is placed too far to the left side;
- 6) When the defending hand is not brought

in far enough to the center of the body but is placed too far to the right side.

The reasons for these incorrect positions are the same as have been discussed in the section on Pahkeso Ahnuro Mahk Kee. Special caution should be taken to prevent injury or damage to the fingers when the palm of the hand is used.

## C. Physical Analysis of Movements

a) Diagram and explanation on balance, angle and height of the hands.

1) Balance: The same as in the Hu Gul Yup Mahk Kee.

2) Angle: The angle between the body and the line of sight is similar to that described for Hu Gul Yup Mahk Kee.

3) Shoulder: The shoulder is held in the same manner as in the case of Hu Gul Yup Mahk Kee.

4) Angle between both the left and right hands is the same as in Hu Gul Mahk Kee.

5) Angle between legs and feet is the same as in Hu Gul Yup Mahk Kee.

b) Height and location of the hands

Same as previous motion (sect. 17). The difference is the method by which the hand is used. In this technique the palm heel of the hand is used. The defense is performed with an open hand. The defending wrist of the left hand is turned strongly from the outside to the inside. The wrist is bent backward, palm facing forward. The fingers are strongly bent inward in order to prevent them from being damaged.

c) Distance and location of the feet are the same as in Hu Gul Yup Mahk Kee.

## D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the use of the waist and its reaction power.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts play main roles with



the support of each part of the body in accomplishing this movement.

#### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs direct defense functions

Radius—Performs direct defense functions

Metacarpal—Performs indirect functions

Phalanges—Perform indirect defense functions

##### (2) Body

Vertebrae—Performs indirect support and defense functions.

Ribs—Perform indirect defense function

Scapula—Performs the foundation of all the functions.

##### (3) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

###### (a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand)

- Back side muscles—Triceps (contract)

- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand after contracting)

- Phalanx (contract after expanding)

- Extension digitorum abductor policis longus and brachioradialis (contract after expanding)

###### (b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand)

- Back side muscles—Triceps (expand)

- Lower front side muscles—Palmaris longus and flexor carpiolnaris (expand after contracting)

- Phalanx (contract after expanding)

- Brachioradialis (contract after expanding)

- Back side muscles—Extension digitorum and abductor policis longus (contract after ex-

panding)

##### (2) Body

###### Left side

- Front side muscles—Pectoralis major (contract after expanding)

- Backside muscles—Teres minor, teres major and deltoides (expand after contracting)

- Side muscles—External oblique abdominis (contract after expanding)

###### Right side

- Front side muscles—Pectoralis major (contract)

- Backside muscles—Teres minor, teres major and deltoides (expand)

- Side muscles—External oblique abdominis (contract)

##### (3) Legs

Refer to the section on the Hu Gul Jaseh

### E. Additional Matters Accompanied by an Illustration

#### a) Other important points.

(1) Purpose: The purpose of this movement is to protect the upper part of your body from attack by an opponent.

(2) Characteristics: This movement is characterized by using the low (heel) part of the palm for defense.

(3) Application: This method is used to defend oneself from the opponent's hand or foot attack to the upper part of the body.

b) Factors to be considered depending on the degree of training.

(1) This movement used even in Deh Ryun (Sparring) often serves as a basic technique. However for beginners it is not easy to acquire.

(2) To perform this movement as a beginner it is easier to assume the Sa Ko Rip Jaseh than to assume the Hu Gul Jaseh.

(3) Caution must be exercised to prevent one's fingers from being damaged. This can be prevented by bending the fingers inward as much as possible.

c) Additional illustration depicting application of technique.

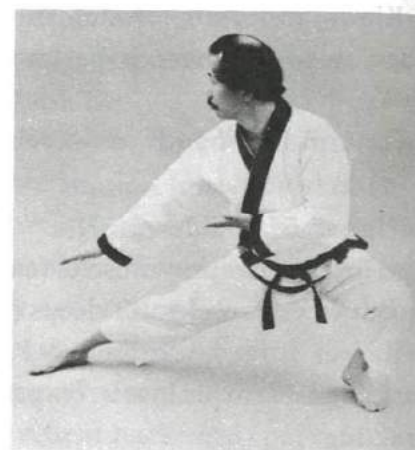
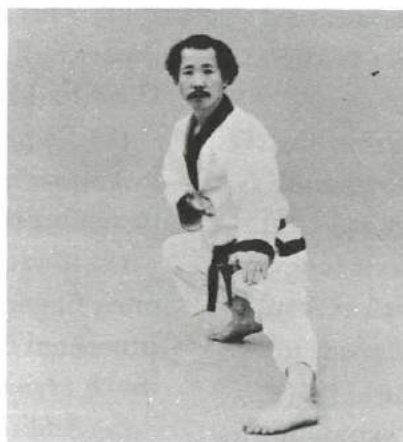


Fig. 4-394 Application of technique.

## 19. Choi Ha Dan Soo Do Mahk Kee (Ground Block With Knife Hand)

### A. Diagrams and explanation on movements

#### a) Diagrams

Fig. 4-395  
Beginning PositionFig. 4-396  
Intermediate PositionFig. 4-397  
Complete PositionFig. 4-398  
Correct Backside PositionFig. 4-399  
Correct Front PositionFig. 4-400  
Correct Leftside Position



### b) Explanation

From the ready position step forward with the right foot keeping the leg straight and shifting weight to the left leg. The left leg is bent, knee forward, until the above position is reached. This movement is one of the Hu Gul Jaseh and has the same principles. It differs only in the height of the stance which changes the body's position. The hands perform a Soo Do Ha Dan Mahk Kee as previously described in section 15.

The opened hand performs the defense straight to the lower part of the body toward the left of the foot. The defending arm is parallel to the left leg and at a 40 cm distance from the leg. The left opened hand is used in the same manner as in the Soo Do Ha Dan Mahk Kee. The body is facing the side with the line of sight focused in the direction of the block. One point that should be kept in mind is that the left can defend the upper or middle part of the body also, depending upon the situation.

## B. Diagrams and Explanation of the Incorrect Movements

### a) Body

- (1) When the upper part of the body is leaning forward;
- (2) When the upper part of the body is leaning backward;
- (3) When the upper part of the body is leaning to the left side;
- (4) When the upper part of the body is leaning too far to the right;
- (5) When the upper part of the body is located between the center of the feet.

The reasons for the above incorrect positions for the upper part of the body are the same as have been discussed in the section on Hu Gul Yup Mahk Kee.

### b) Focus and feet

- (1) When the line of sight is neither directed toward the block nor is the head turned in that direction;
- (2) When the rear knee is stretched to the

right;

- (3) When the knees are not bent enough;
- (4) When the rear knee is turned to the left;
- (5) When the front foot is placed too far to the back;
- (6) When the front foot is placed too far to the front.

The reasons for the above incorrect positions for the line of sight and the feet are the same as have been discussed in the section on Hu Gul Yup Mahk Kee in section 9.

### c) Left Hand

- (1) When the defending hand is held too high;
- (2) When the defending hand is held too low;
- (3) When the defending hand is held too far to the left;
- (4) When the defending hand is held too far to the right.

The reasons for these incorrect positions of the defending hand are the same as have been discussed in the section on Ha Dan Soo Do Mahk Kee in section 9.

### d) Right Hand

- (1) The whole defending hand is held too high;
- (2) The defending hand is held too low;
- (3) The defending hand is too far to the left;
- (4) The front of the defending hand is not held sufficiently to the front.

The reasons for the above incorrect positions of the right hand are the same as have been discussed in the section on Ha Dan Soo Do Mahk Kee (section 15).

## C. Physical Analysis of Movement

a) Diagrams and explanation of center, angle, height and location

(1) Balance: The same as in the Choong Dan Mahk Kee except the leg is kept straight and the balance is concentrated on the ball of the front foot.

(2) Angle: Angle between the body and the line of sight is the same as for Soo Do Ha Dan Mahk Kee.

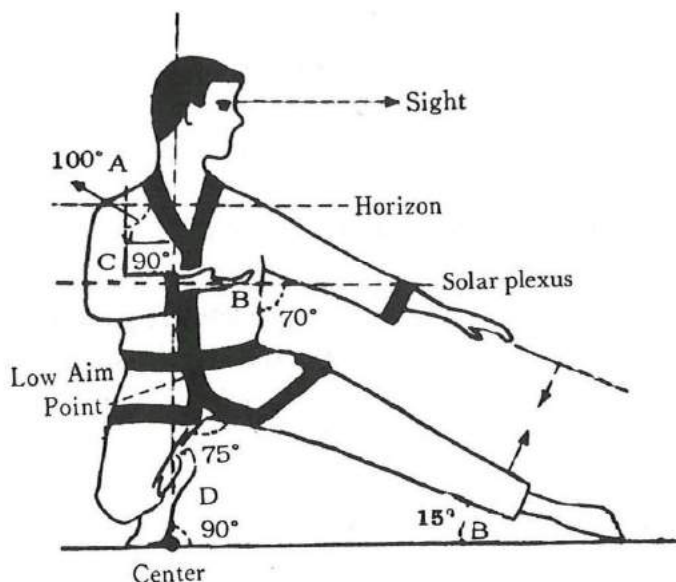


Fig. 4-401 Correct balance, angle, height and location of the hands

Angle for both the hands is the same as described for Soo Do Ha Dan Mahk Kee.  
angle A =  $70^\circ$ , angle B =  $20^\circ$ , angle D =  $90^\circ$

b) Height and location of the hands:

The height and location of the defending right hand are the same as in Soo Do Ha Dan Mahk Kee.

c) Distance and location of the feet

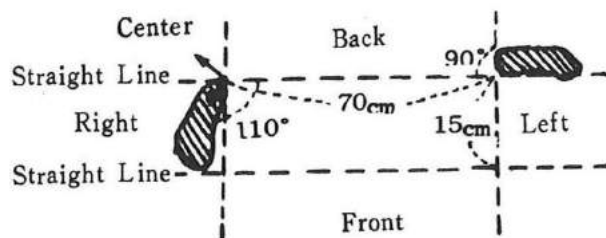


Fig. 4-402 Diagram for feet Position

d) Dynamic consideration

Refer to the section on dynamic analysis.

e) Strength distribution

Refer to the section on Soo Do Ha Dan Mahk Kee (section 15).

#### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the body and the

use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts play main roles with the support of each part of the body in accomplishing this movement:

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

(1) Arm and Hands

Humerus—Performs indirect defense functions

Ulna—Performs direct defense functions

Radius—Performs indirect defense functions

Carpal—Performs direct defense functions.

Phalanges—Perform indirect defense functions.

(2) Body

Vertebrae—Performs indirect support and defense functions

Ribs—Perform indirect defense function

Scapula—Performs the foundation of all the functions

Iliac bone, thigh bone, tibia, fibula and foot bone for the two legs — Perform supporting functions

(3) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand after contracting)

- Back side muscles—Triceps (contract after expanding)

- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract after expanding)

- Brachioradialis (contract after expanding)
- Extension digitorum abductor pollicis longus (contract after expanding)

(b) Right side



- Upper front side muscles—Deltoides, biceps and internal section muscles (contract after expanding)

- Backside muscles—Triceps (expand)

- Lower frontside muscles—Palmaris longus and flexor carpiulnaris (expand after contracting)

- Brachioradialis (contract after expanding)

- Backside muscles—Extension digitorum and abductor pollicis longus (contract after expanding)

(2) Body

Left side

- Front side muscles—Pectoralis major (expand after contracting)

- Backside muscles—Teres minor, teres major and deltoides (contract after expanding)

- Side muscles—External oblique abdominis (contract after expanding)

Right side

- Front side muscles—Pectoralis major (contract after expanding)

- Back side muscles—Teres minor, teres major and deltoides (expand after contracting)

- Side muscles—External oblique abdominis (contract after expanding)

#### E. Additional Items Accompanied by Illustration

a) Additional points

(1) Purpose: The purpose of this movement is to defend the lowest part of the body from strong attack.

(2) Characteristics: This movement is

characterized as the lowest position of the body in which the upper part of the body does not touch the ground.

(3) Application: This technique is used for the purpose of defending the lowest part of the body from an opponent's attack with a stick or other object. This technique is also used as a defense against flying kicks, etc.

b) Summarized factors to be considered depending upon the degree of training.

(1) These movements are not required for beginners.

(2) The body should be kept as low as possible.

(3) The body should not be leaning too far to the side.

c) Additional illustration showing application of this technique.



Fig. 4-403 Application of technique.

## 20: *Bal Ja Ba Mahk Kee* (Defense by Holding the Foot)

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-404  
Beginning Position

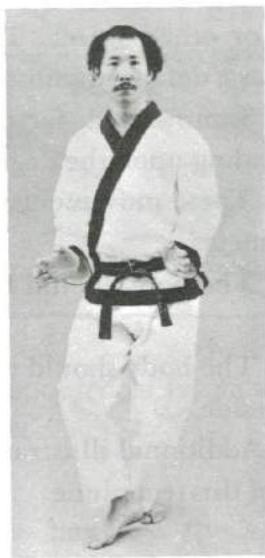


Fig. 4-405  
Intermediate Position



Fig. 4-406  
Complete Position



Fig. 4-407  
Correct Backside position



Fig. 4-408  
Correct Leftside Position

#### b) Explanation

Assume the Kyo Cha Rip Jaseh (as described in section 19). Both hands sweep down together joining at the heel of the palm, with the palms spread apart (see illustration). The

body faces forward and is lowered somewhat at the knees. This movement is used mainly as a defense to catch an opponent's foot as he attacks with an Ahp Cha Kee (front kick).

### B. Diagrams and Explanation of the Incorrect Movements

#### a) Body and feet

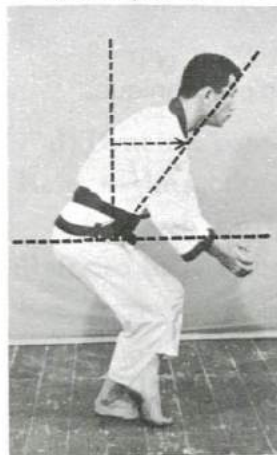


Fig. 4-409  
The upper part of the body is bent too far forward.

**ERROR:** When the upper part of the body is bent too far forward, the face is exposed. It is also an uncomfortable stance.

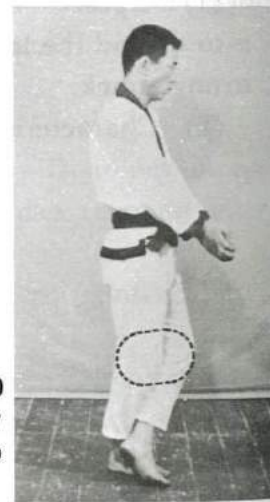


Fig. 4-410  
The knee is not sufficiently bent and the stance is too high.

**ERROR:** This position requires less energy, however it exposes the lower part of the body. This stance is not as stable as the lower one.



## b) Hand Techniques



Fig. 4-411

The hands are held too high.

**ERROR:** When both the hands are held too high, the lower area of the body is open to attack.



Fig. 4-413

The elbows of the arm are bent too much

**ERROR:** This position exposes the lower part of the body to the opponent.



Fig. 4-412

Both hands are held too close to the body

**ERROR:** When the defending hands are held too close to the body the upper part of the body can be attacked without difficulty. Also the shoulders are tight in this position.

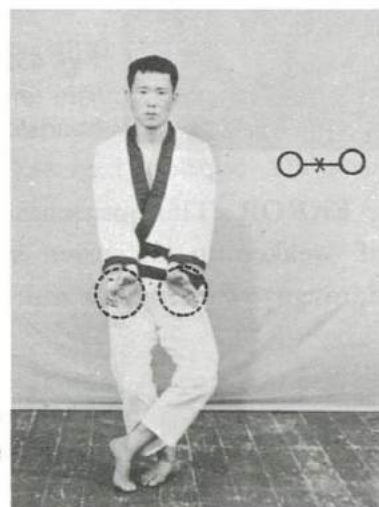


Fig. 4-414

The heels of the palms are separated.

**ERROR:** This position weakens the defense against a strong attack.



**Fig. 4-415**  
The opening between the hands is too narrow

**ERROR:** This position risks injury to the fingers.



**Fig. 4-416**  
The fingers of the defending hands are separated.

**ERROR:** This position has the disadvantage of weakening defensive strength and risks damage to the fingers.

### C. Physical Analysis of Movements

a) Diagrams and explanation of center angle, height and location of the hands.

1) Balance: The body's center is focused on the abdomen and placed on the center of the crossing point of the legs.

2) Angle: Angle for the line of sight =  $90^\circ$

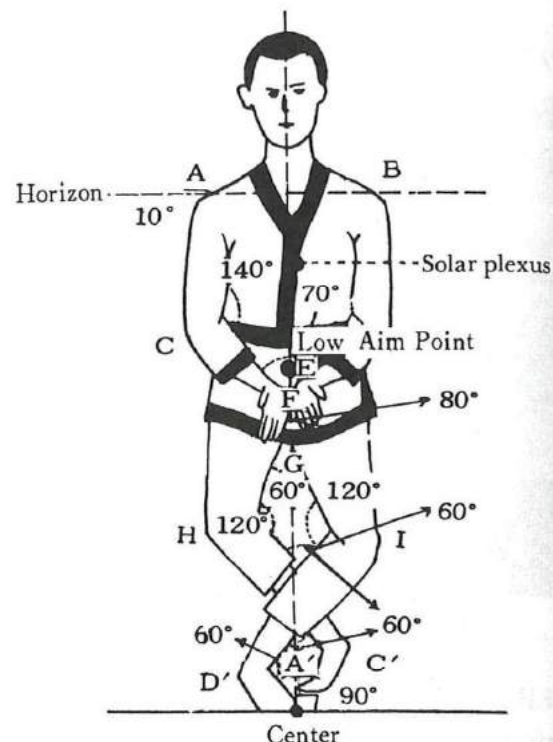
Angle for the defending hand:

Both hands are the same

Angle A =  $10^\circ$  angle B =  $10^\circ$  angle C =  $40^\circ$

Angle D =  $140^\circ$

Angle for the defending hands



**Fig. 4-417** Correct center, angle, height and location of the hands

Angle E =  $70^\circ$  Angle F =  $80^\circ$

Angle for the foot and leg

Angle E =  $60^\circ$  angle D =  $90^\circ$ , angle D =  $90^\circ$  center

Angle I =  $120^\circ$ , angle B =  $60^\circ$ , Angle A' =  $60^\circ$ , angle G =  $60^\circ$ , angle C =  $60^\circ$

b) Height and location of the hands

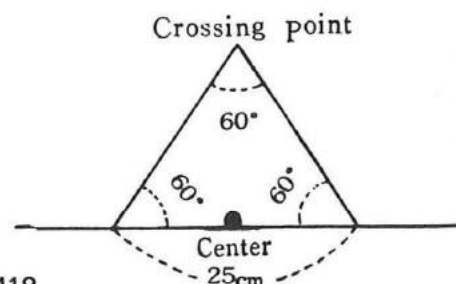
Both hands are facing forward with a slight slant to the ground and the elbows are slightly bent. The heels of the palms are touching.

The palms are spread out from each other.

The height of both the hands is at groin level. Both hands are located at the center of the body in front of the groin. The distance between the body and the two hands is about 20cm.

c) Distance and location of the feet.

See diagram fig. 4-418



**Fig. 4-418**



## D. Physiological Explanation of Movements

### a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on contraction of the body.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

#### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs direct defense functions

Radius—Performs direct defense functions

Carpal—Performs direct defense functions

Metacarpal—Performs direct functions

Phalanges—Perform direct defense functions

#### (2) Body

Vertebrae—Performs indirect support and defense functions

Ribs—Perform indirect defense functions

Scapula—Performs the foundation of all the functions

### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

#### (1) Arm and hands

##### (a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles—Triceps (contract after expanding)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract after expanding)
- Extension digitorum, abductor policis longus and brachioradialis (contract after expanding)

##### (b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles—Triceps (contract after expanding)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand after contracting)
- Phalanx (Contract after expanding)
- Brachioradialis (contract after expanding)
- Back side muscles—Extension digitorum and abductor policis longus (contract after expanding)

#### (c) Body

##### (a) Left side

- Front side muscles—Pectoralis major (contract after expanding)
- Back side muscles—Teres minor, teres major and deltoides (expand after contracting)
- Side muscles—External oblique abdominis (contract after expanding)

##### (b) Right side

- Front side muscles—Pectoralis major expand after contracting)
- Back side muscles—Teres minor, teres major and deltoides (contract after expanding)
- Side muscles—External oblique abdominis (expand after contracting)

#### (d) Legs

Refer to the section on Hu Gul Jaseh

## E. Additional Items Accompanied by Illustration

### a) Other important items

(1) Purpose: To defend the lower part of the front of the body from the opponent's attack.

(2) Characteristics: This technique is characterized by speed. It must be executed quickly.

(3) Application: This technique is used to defend the lower part of the body from a front kick to the groin by grabbing the attacking foot.

b) Summarized points to be considered depending on the degree of training.

(1) This technique is not required for beginners but for advanced practioners who must study and recognize the necessity of the technique and to develop its performance.

(2) It is very important to hold the body as low as possible.

(3) Caution should be taken not to risk damage to the fingers when using this defense.

Fig. 4-419

Illustration depicting correct application of this movement.

#### Additional Illustration



### 21: Yuk Soo Do Mahk Kee ( Reverse Knife Hand Block )

#### A. Diagrams and Explanation of Correct Movements

##### a) Diagrams



Fig. 4-420  
Beginning Position

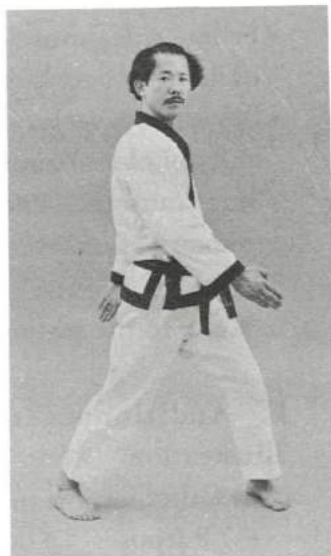


Fig. 4-421  
Intermediate Position



Fig. 4-422  
Complete Position



Fig. 4-423 3  
Correct Front Position

##### b) Explanation

From the Chun Bee Jaseh the left foot moves slightly to the left side and assumes a short Chum Gul Jaseh. The body faces to the left side with the head looking straight ahead. The waist turns forcefully from the front to the left

side providing reaction power. The left hand stretches straight back in a Soo Do. Simultaneously the right hand swings around forcefully with the waist toward the left side and performs a Yuk Soo Do block to the low area. At this time, the arm and hand stretch so



as to make the right hand straight to the right front of one's body and at a 50cm distance from the body. Remember to coordinate all movements so that they are completed simultaneously. Refer to the above illustrations.

## B. Diagrams and Explanation of the Incorrect Movements

### a) Body

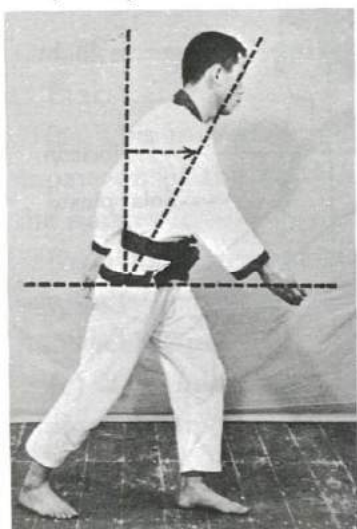


Fig. 4-424

The upper part of the body is leaning too far forward.

**ERROR:** When the body is leaning this far toward the front the body's balance is not stable.



Fig. 4-425

The upper part of the body is leaning too far back.

**ERROR:** When the upper part of the body is leaning back too far the body is neither stable nor balanced.



Fig. 4-426

The upper part of the body is leaning too much to the left or right side.

**ERROR:** This position hinders the body's balance creating an unstable stance. If the body is leaning to the left side it brings the upper part of the body too close to the opponent.

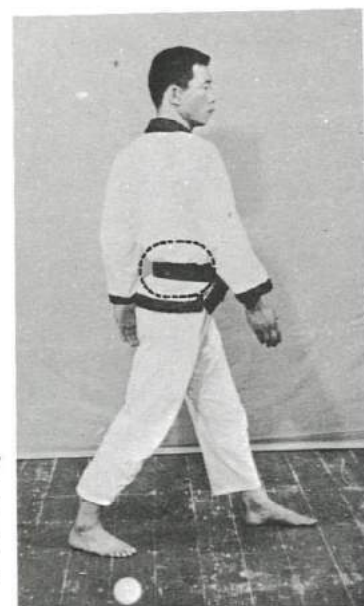


Fig. 4-427

The waist is not turned enough to the left side thereby hindering the hands from swinging high enough.

**ERROR:** Without properly turning the waist or hips you cannot generate enough reaction power. This makes your defense weak.



Fig. 4-428

The right defending hand is bent too much and held too high

**ERROR:** The angle of the defending hand is not correct creating an unstablized defense angle. Also a low defense from this position can not be achieved.

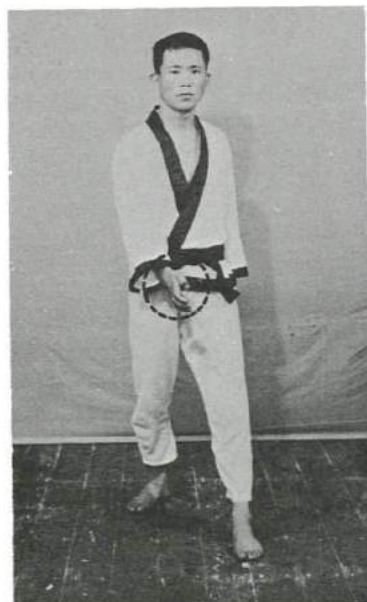


Fig. 4-429

The right defending hand is held too low.

**ERROR:** When the right defending hand is held too low the target is too close to oneself to defend effectively and this adds to the risk of injury.

### C. Physical Analysis of Movement

#### a) Body

1) Balance: The body's balance is focused on the abdomen and remains in a vertical line through the body's axis.

2) Angle: Angle between the body and line of sight is  $90^{\circ}$ .

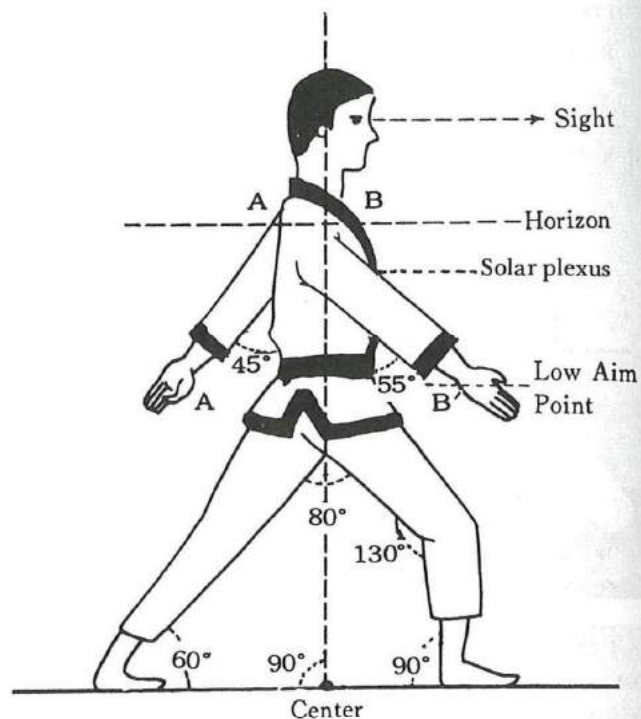


Fig. 4-430 Correct angle for the body's center and location of hands.

3) The shoulders should be horizontal. Line A =  $180^{\circ}$

Angle for the hands:

The right hand — angle B =  $55^{\circ}$

The left hand — angle A =  $45^{\circ}$

b) Height and location of the hands

(1) The left defending hand is extended at the height of  $45^{\circ}$  toward the backside.

(2) The right defending hand is extended at the height of  $50^{\circ}$  toward the front.

(3) The defending left hand is located behind the left side of the hip.

(4) The defending right hand is placed in front of the lower abdomen.

(5) Distance between the body and the left defending hand is about 20cm.

(6) Distance between the body and the right



defending hand is within 30cm.

(7) The body turns to the right side of the waist.

c) Distance and location of the feet

The same as in Ha Dan Mahk Kee

d) Dynamic consideration

The same principles apply as have been discussed in the section on dynamic analysis and in Ha Dan Mahk Kee.

#### **D. Physiological Explanation of Movements**

##### **a) Practical analysis**

(a) This movement places emphasis on the expansion of the body and on the turning of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement

##### **b) Bone analysis**

Major bones and functions used in performing this movement are as follows:

###### **(1) Arm and Hands**

**Humerus**—Performs indirect defense functions

**Ulna**—Performs indirect defense functions

**Radius**—Performs direct defense functions

**Metacarpal**—Performs direct functions

**Phalanges**—Perform indirect defense functions

###### **(2) Body**

**Vertebrae**—Performs indirect support and defense functions.

**Ribs**—Perform indirect defense functions

**Scapula**—Performs the foundation of all the functions.

###### **c) Muscles**

Kinds and functions of the muscles used when this movement is performed are as follows:

###### **(1) Arm and hands**

###### **(a) Left side**

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand after contracting)

- Back side muscles—Triceps (contract after expanding)

- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract after expanding).

- Phalanx (expand after contracting)

- Brachioradialis (contract after expanding)

- Back side muscles—Extension digitorum abductor pollicis longus (contract after expanding)

###### **(b) Right side**

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract after expanding)

- Back side muscles—Triceps (expand after contracting)

- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract after expanding)

- Phalanx (expand after contracting)

- Brachioradialis (contract after expanding)

- Back side muscles—Extension digitorum and abductor pollicis longus (contract after expanding)

###### **(c) Body**

###### **Right side**

Front side muscles—Pectoralis major (contract after expanding)

Back side muscles—Teres minor, teres major and deltoides (expand after contracting)

Side muscles—External oblique abdominis (contract)

###### **Left side**

Front side muscles—Pectoralis major (expand after contracting)

Back side muscles—Teres minor, teres major and deltoides (contract after expanding)

Side muscles—External oblique abdominis (expand)

###### **(d) Legs**

Refer to the section on the Chun Gul Jaseh

#### **E. Additional Matters Accompanied by Illustration**

##### **a) Other important matters**

- (1) Purpose: To defend against very fast at-

tacks.

(2) Characteristics: This movement is characterized by defending the front and back simultaneously with a reverse knife hand.

(3) Application: This movement is used to perform a quick defense at the movement when the opponent delivers a fast attack from a close distance.

b) Summarized items to be considered depending on the degree of training.

The performance of this technique is not required for beginners; however this technique is required for the highly trained.

The waist should be well utilized in this movement.

Reaction power should be utilized to the maximum extent in performing this technique.

c) Additional illustration depicting the application of this technique.



Fig. 4-431 Application of technique.

d) Other methods of the use of the hands in connection with this technique.

1) Hands for defense

Hands can be used in many ways to defend

with this technique. Generally the defense is from the inside to the outside or the reverse. Hands can be used to defend the upper, middle, or lower parts of the body. They are also used to deter opponent from attacking or gaining access to one's body. Hands are also used to throw the opponent off balance.

2) Pulling

Hands can be used to defend by pulling your opponent's body near to you with the intent to further disturb his balance. They are also used to pull your opponent to where you can deliver a stronger attack.

3) Shake loose

Hands are used to loosen an opponent's grip on any part of the body. Furthermore, hands can be utilized to remove the opponent's grip and to change one's unfavorable position into a favorable one and to make the opponent's position favorable to your attack.

4) Detering

Hands can be used to deter an opponent's attack using either one hand or both hands so that the opponent cannot perform an effective attack, thus enabling you to perform a counter-attack.

5) Lifting

Hands are used to lift an opponent's hand or foot attack and throw it to the side or throw it down.

6) Holding

Hands are used to defend against an opponent's attack by holding the foot, leg or body of the opponent, thereby stopping the action.

7) Slapping or tapping

This is used primarily to destroy the opponent's attack, but is also used as a "fake" to fool the opponent or to test the opponent's strength and balance.

8) Hands can be used to execute a press, push or striking block.



## 22. Choong Dan Kong Kyuk ( Middle Attack )

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-432  
Beginning Position



Fig. 4-433  
Intermediate Position

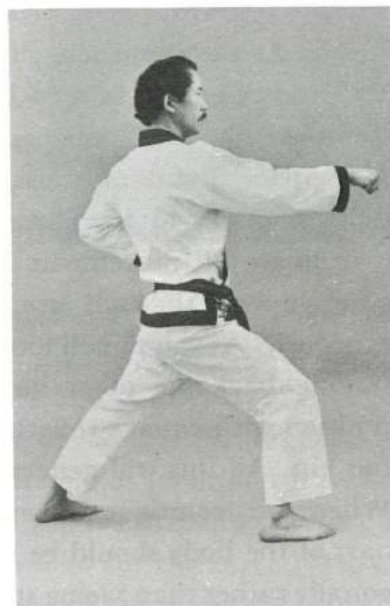


Fig. 4-434  
Complete Position

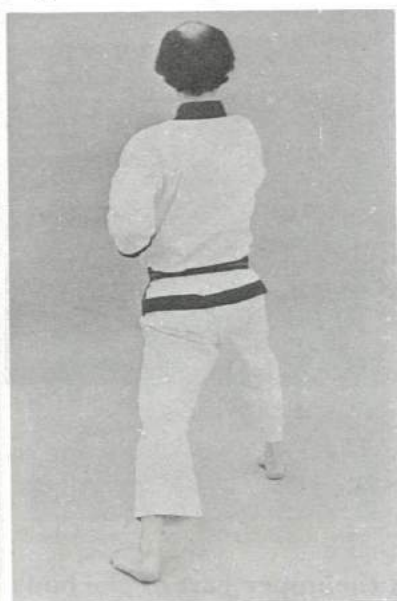


Fig. 4-435  
Correct Backside Position



Fig. 4-436:  
Correct Front Position



Fig. 4-437  
Correct Rightside Position

#### b) Explanation

The basic principle of this movement is one

of the most important principles in Tang Soo Do. To understand its importance as a basic

principle consider the example of the Oriental man whose skill with martial arts was widely famed. He had spent three years practicing to perfect this basic movement. To perform Choong Dan Kong Kyuk, from the Chung Bee Jaseh, step forward with the right foot assuming the Chun Gul Jaseh. The body is facing forward, as is eye focus. See fig. 4-436. At the same time, the left hand takes the ready position as seen in the above figure and the right hand punches straight forward to the opponent's solar plexus. Twist the fist while delivering this forward punch. Remember to coordinate all movements as well as twisting your hip so that all are completed simultaneously. As you punch forward you should be pulling back the other hand into the ready position with equal strength as well as turning the hip. All this will generate reaction power. When this technique is completed, the upper part of the body should be slightly turned diagonally rather than facing straight forward.

#### B. Diagrams and Explanation of the Incorrect Movements

##### a) Body



Fig. 4-438

The upper part of the body is leaning forward.

**ERROR:** This position throws the body off balance. It also puts the face area close to your opponent exposing it to attack.

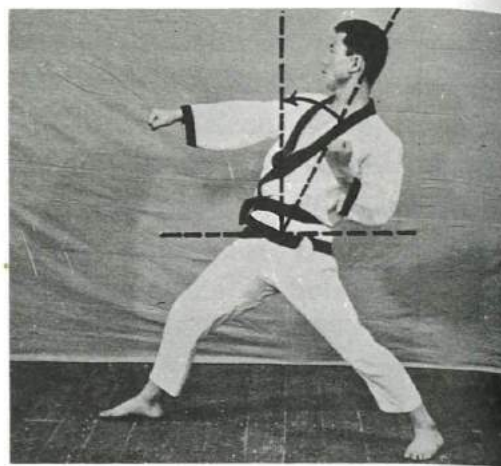


Fig. 4-439 The upper part of the body is leaning backward.

**ERROR:** When the upper part of the body is leaning backward, the body is not stable. The movement cannot be performed from this position.



Fig. 4-440

The upper part of the body is turned directly to the front.

**ERROR:** When the upper part of the body is turned directly facing the front you cannot efficiently turn your waist (or hip) to utilize reaction power. This position also shortens your reach.





Fig. 4-441

The upper part of the body is turned too far to the side.

**ERROR:** No effective movement can be made in this position, which is unnatural, unstable and uncomfortable.

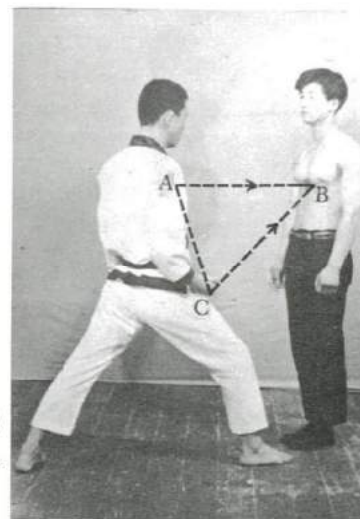


Fig. 4-443

The hand in the ready position is held too low.

**ERROR:** When the fist travels from this starting position to the target its path is longer. As seen in the above figure, line AC of triangle ABC is the shortest distance to the target point C. When the fist is held at point C it travels a longer distance to the target point C. Also, it must travel upwards to hit the target. Therefore the fist glances off the target rather than striking it directly.

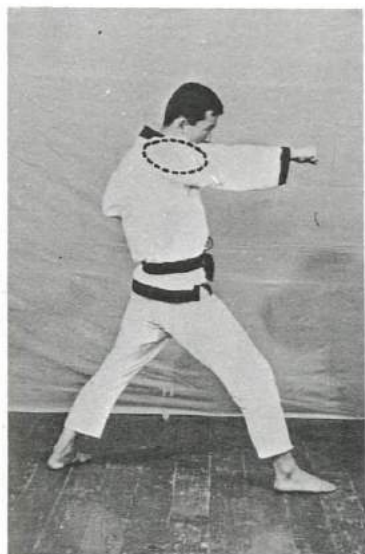


Fig. 4-442

Too much strength is concentrated on the shoulders and the shoulders are too tense.

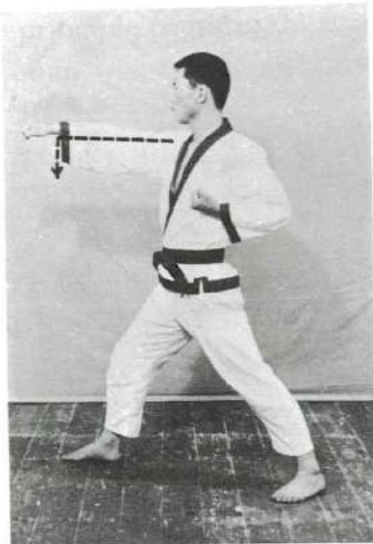
**ERROR:** When too much strength is concentrated on either one or both shoulders the fists which actually perform the attack will be weak.



Fig. 4-444

The hand in the ready position is held too high.

**ERROR:** This position wastes energy as strength must be used to maintain the arm at this high level. Also the closer you hold the fist to the shoulder the tighter and tenser your shoulder becomes.

**Fig. 4-445**

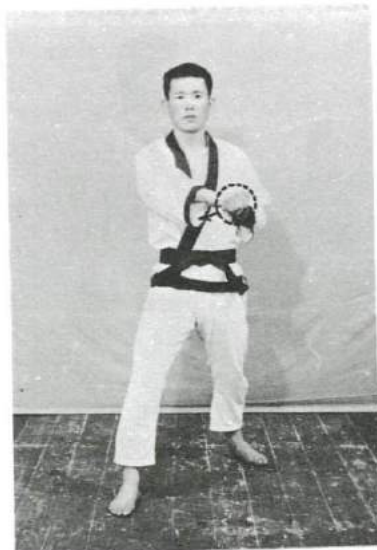
The main attacking hand and arm are held at the same height as the shoulder.

**Fig. 4-447**

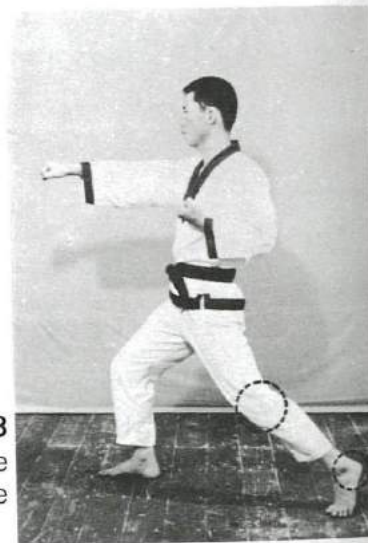
The main attacking hand is held too far to the right.

**ERROR:** When the hand is held at the height of the shoulder, your fist is not able to make contact with the opponent's solar plexus.

**ERROR:** When the main attacking hand is held too far to the right an effective attack to the middle part of the opponent cannot be performed.

**Fig. 4-446**

The main attacking hand is held too far to the left side.

**Fig. 4-448**

The rear knee is bent and the rear heel is raised from the floor.

**ERROR:** From this position you cannot accurately focus your attack. You cannot strike the target at the proper place.

**ERROR:** When the back leg is bent the strength of the lower part of the body is reduced and balance of the body is not stabilized.



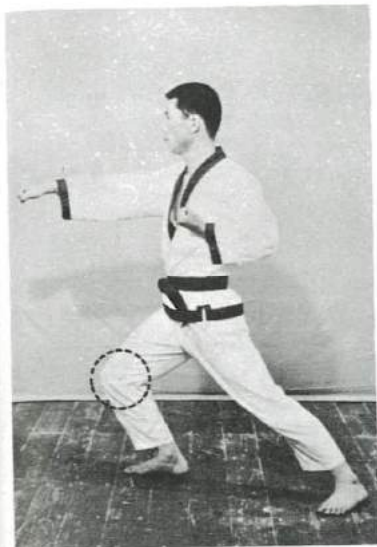


Fig. 4-449

The front knee is bent too much.

**ERROR:** When the front knee is bent too much the body's balance and strength are concentrated on the front leg. This destroys the stability of the body.



Fig. 4-451

The interval or distance between the feet is too wide and too long.

**ERROR:** When the distance between both feet is too wide and too long the stance may become more stable but movements will not be quick or smooth.



Fig. 4-450

The feet are turned toward the outside

**ERROR:** The body's balance and strength is not focused toward the direction in which you are going but rather dispersed to the sides.

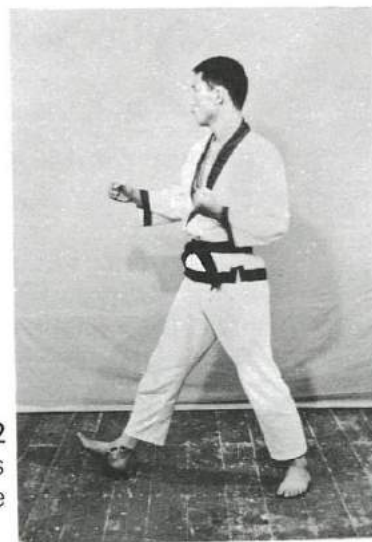


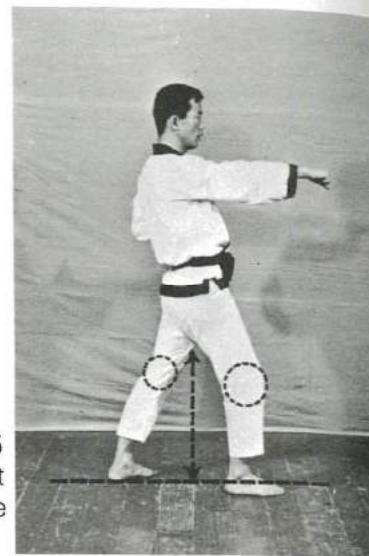
Fig. 4-452

The heel thumps when it hits the ground as you advance forward.

**ERROR:** The noise produced as your foot is placed on the surface of the ground is bad from a physiological point of view and this shows you that you have not landed in the proper place.

**Fig. 4-453**

The foot is raised too high as you step.

**Fig. 4-455**

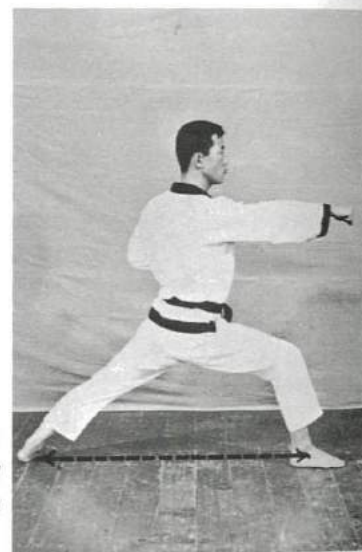
The knees are not bent enough making the stance too high.

**ERROR:** Movement is slowed when the foot is raised too high. Also, this disturbs balance.

**ERROR:** The higher stance is weak and unstable.

**Fig. 4-454**

The foot is flat and dragged on the ground when advancing forward.

**Fig. 4-456**

The body is held too low because the legs are bent too much.

**ERROR:** This may cause you to trip and slows the movement.

**ERROR:** When the stance is too low balance is more stable but movement is slowed.



### C. Physical Analysis of Movements.

a) Diagram and explanation of balance of the body and location of the hands.

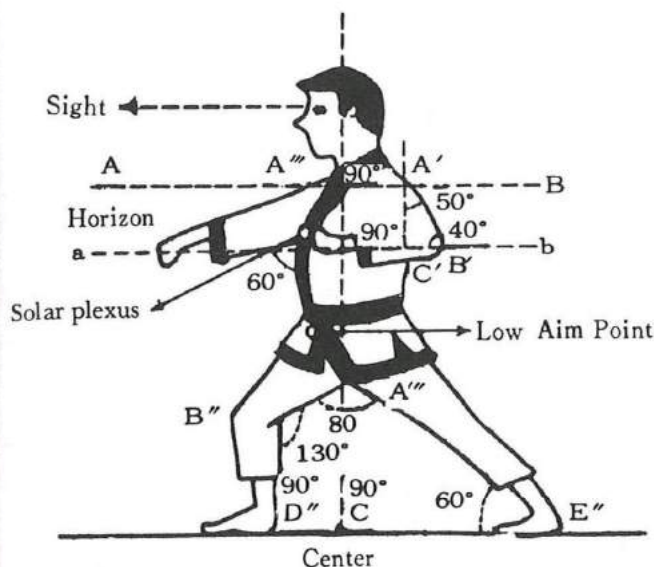


Fig. 4-457 Correct angle for the body's center and location of hands.

1) Balance: The balance of the body is focused at the abdomen and remains in a straight line through the axis of the body.

2) Angle: Angle for the line of sight is  $90^\circ$

3) Angle for the shoulder is  $180^\circ$  (horizontal)  
Angle for the body's turn is line AB =  $45^\circ$ .

Angle between the attacking wrist and the solar plexus and between the wrist in the ready position and the elbow of the arm are straight;  
ab = horizontal ( $180^\circ$ )

Angle for the right attacking hand angle =  $60^\circ$

Angle for the left hand in the ready position

Angle A' =  $50^\circ$ , Angle B' =  $40^\circ$ , Angle C' =  $90^\circ$

Leg and foot

Angle A'' =  $80^\circ$

Angle B'' =  $130^\circ$

Angle D'' =  $90^\circ$

Angle E'' =  $60^\circ$

b) Height and location of hands

The arm is held lower than the shoulder and the fist is held at the center of the solar plexus. The shoulders are relaxed at all times and the

first is held tight. Move the attacking hand as straight forward as possible passing close to the side of the rib cage. The fist starts to twist when it is midway to the target and completes the turn when it reaches the target. The arm is not turned, only the wrist.

The height and location for the hand in the ready position are the same as in Ha Dan Mahk Kee.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the body and on the use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement:

b) Bone analysis:

Major bones and functions used in performing this movement are as follows:

(1) Arm and hands

Humerus — Performs indirect functions

Ulna — Performs indirect functions

Radius — Performs indirect defense functions

Carpal — Performs indirect defense functions

Metacarpal — Performs indirect functions

Phalanges — Perform direct functions

(2) Body

Vertebrae — Performs indirect support functions

Ribs — Perform basic defense functions

Scapula — Performs basic functions

c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

• Upper front side muscles — Deltoides, biceps and internal section muscles (contract)

- Back side muscles — Triceps (contract after expanding)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand)
- Brachioradialis — Extension digitorum, abductor policis longus (contract)

(b) Right side

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract)
- Back side muscles — Triceps (Contract after expanding)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand)
- Phalanx (expand)
- Brachioradialis (contract)
- Back side muscles — Extension digitorum and abductor policis longus (expand)

(2) Body

Left side

- Front side muscles — Pectoralis major (expand)
- Back side muscles — Teres minor, teres major and deltoides (contract)
- Side muscles — External oblique abdominis (expand)

(b) Right side

- Front side muscles — Pectoralis major (contract)
- Back side muscles — Teres minor, teres major and deltoides (expand)
- Side muscles — External oblique abdominis (contract)

(3) Legs

Refer to the section on Chun Gul Jaseh.

### E. Additional Items Accompanied by Illustration

a) Purpose: To attack the middle section of the opponent.



Fig. 4-458 Application of technique.

b) Characteristics: This movement is characterized by a straight attack line and a twisting motion of the fist.

c) Additional illustration depicting the application of this technique.

d) Summarized points to be considered depending upon the degree of training:

1) Beginners should not be too concerned with the use of the waist when performing this movement. This is acquired gradually.

2) Beginners should not lean forward with the upper parts of their bodies.

4) Beginners should not concentrate strength on their shoulders or back when supplying strength to the fist. Do not tighten or tense the back or the shoulders.

5) Beginners should keep in mind the proper foot positions. Keep the correct stance.

6) The correct location of the hand in the ready position must be kept in mind.

7) As you advance in the performance of this technique you should turn your body slightly so that the upper part of the body on the side of the attacking hand is rotated slightly forward.



## 23: Sang Dan Kong Kyuk ( High Attack )

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-459 Beginning Position



Fig. 4-460 Intermediate Position



Fig. 4-461 Complete Position

#### b) Explanation

This movement is performed in the same manner as has been discussed in the previous section with the exception of the target. In this technique the attack is to the high part of the body. The target is just under the opponent's nose.

### B. Diagrams and Explanation of the Incorrect Movements

The incorrect positions for these movements are approximately the same as have been discussed in the previous section on the Choong Dan Kong Kyuk.

### C. Physical Analysis of Movements

a) Diagram and explanation of balance, angle, and location of the hands.

(1) Balance: The same as in the case of Choong Dan Kong Kyuk.

(2) Angle:

(a) Angle for the line of sight is the same as in the case of Choong Dan Kong Kyuk.

(b) The shoulder should be held in the same

manner as in Choong Dan Kong Kyuk.

(c) Angle for the turn of the body is the same as in the case of Choong Dan Kong Kyuk.

(d) Angle of the attacking hand is  $110^\circ$  (see fig. 4-462).

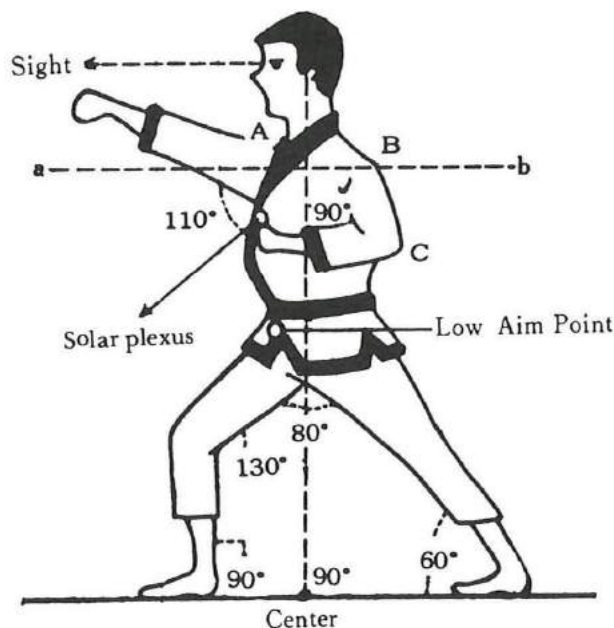


Fig. 4-462. Correct center angle, height and location of the hands

(e) Angle between the foot and leg is the same as in the case of Choong Dan Kong Kyuk (fig. 4-462)

(3) Distance and location of the feet.

The same as in Choong Dan Kong Kyuk fig. 4-462.

#### D. Physiological Explanation of Movements

##### a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the body and on the use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

##### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect defense functions

Radius—Performs indirect defense functions

Carpal—Performs indirect defense functions.

Metacarpal—Performs direct functions

Phalanges—Perform direct defense functions.

##### (2) Body

Vertebrae—Performs indirect support functions

Ribs—Perform basic and additional functions

Scapula—Performs basic defense functions

##### (3) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

##### (a) Left side

- Upper front side muscles—Deltoides, biceps

and internal section muscles (contract)

- Back side muscles—Triceps (contract)

• Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand)

- Phalanx (contract)

• Extension digitorum, abductor policis longus and brachioradialis (contract)

##### (b) Right side

• Upper front side muscles—Deltoides, biceps and internal section muscles (expand after contracting)

- Back side muscles—Triceps (contract)

• Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand)

- Phalanx (contract)

• Brachioradialis—Extension digitorum, abductor policis longus (expand)

• Back side muscles—Extension digitorum and abductor policis lonus (expand)

##### (2) Body

##### a) Left side

• Front side muscles—Pectoralis major (expand)

• Back side muscles—Teres minor, teres major, and deltoides (contract)

• Side muscles—External oblique abdominis (expand)

##### b) Right side

• Front side muscles—Pectoralis major (contract)

• Back side muscles—Teres minor, teres major and deltoides (expand)

• Side muscles—External oblique abdominis (contract)

##### (3) Legs

Refer to the section on Chun Gul Jaseh

#### E. Additional Matters Accompanied by Illustration

##### a) Other important matters

(1) Purpose: To attack the upper part of the opponent's body.

(2) Characteristics: This movement has the same characteristics as Choong Dan Kong Kyuk except for the high targets.



3) Application: Used to attack mainly the face of the opponent.

b) Summarized factors to be considered depending on the degree of training:

The same as in the case of Choong Dan Kong Kyuk

c) Additional illustration depicting application of this technique.



Fig. 4-463

Application of technique.

## 24: Kwan Soo Kong Kyuk (Spear Hand Attack)

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-464  
Beginning Position



Fig. 4-465  
Intermediate Position .



Fig. 4-466  
Complete Position



Fig. 4-467  
Correct Rightside Position

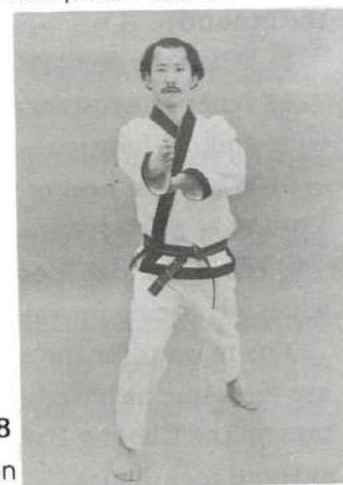


Fig. 4-468  
Correct Front Position

## b) Explanation

From the ready position, step forward one pace with the right foot and assume the Chun Gul Jaseh. The body is facing forward with the focus straight ahead. The right opened hand is in the Kwan Soo Position (see section under Kwan Soo — Fig. 4-44). With the right Kwan Soo hand, attack the middle section (solar plexus) of the opponent. The left hand is held in the Kwon Soo Position. Bend the left arm and place the left Kwon Soo hand under the right elbow, palm facing down. The distance between the left arm and the solar plexus is 15 cm. In this position the left arm protects the middle section of your body. Keep in mind that a high attack is performed in the same manner. Remember to coordinate all movements.

## B. Diagrams and Explanation of the Incorrect Movements

## a) Body

1) When the upper part of the body is leaning backward ;

2) When the shoulder is supplied with too much strength and is too tense ;

3) When the upper part of the body is leaning too far to the side ,

The reasons for the above cases are the same as have been discussed in the section on Choong Dan Kong Kyuk ;

## b) Legs and feet

1) When the knee on the back leg is bent inward ;

2) When the heel of the back leg is raised off the ground ;

3) When the feet are pointing outward ;

4) When the distance between the feet is too wide and too long ;

5) When the heel of the foot thumps on the ground as you advance forward ;

6) When the flat foot is dragged on the floor when advancing forward .

The reasons for the above incorrect positions are the same as have been discussed in the section on the Choong Dan Kong Kyuk.

## c) Hand techniques

1) When the attacking hand is held at the same height as the shoulder ;

2) When the attacking hand is held too low ;

3) When the attacking hand is leaning to the left side .

The reasons for the above cases are the same as have been discussed in the section on the Choong Dan Kong Kyuk.

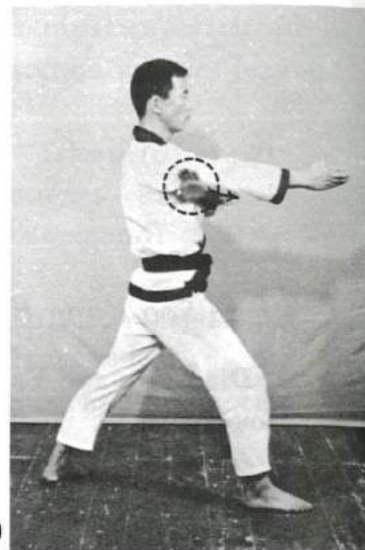


Fig. 4-469

The supporting hand is held too close to the chest.

**ERROR:** The supporting hand can not assist the attacking arm in this position. Also the supporting arm cannot protect the solar plexus in this position.

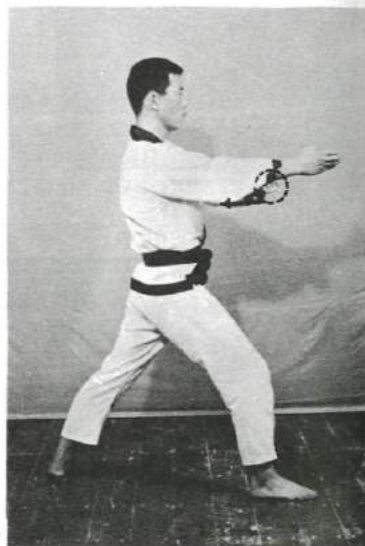


Fig. 4-470

The supporting hand is too far from the body.

**ERROR:** This position exposes the middle section.





Fig. 4-471

The supporting hand is held away from the elbow of the attacking hand.

**ERROR:** The supporting hand cannot support the attacking hand.

### C. Physical Analysis of Movements

a) Explanation of balance, angle and location of the hands

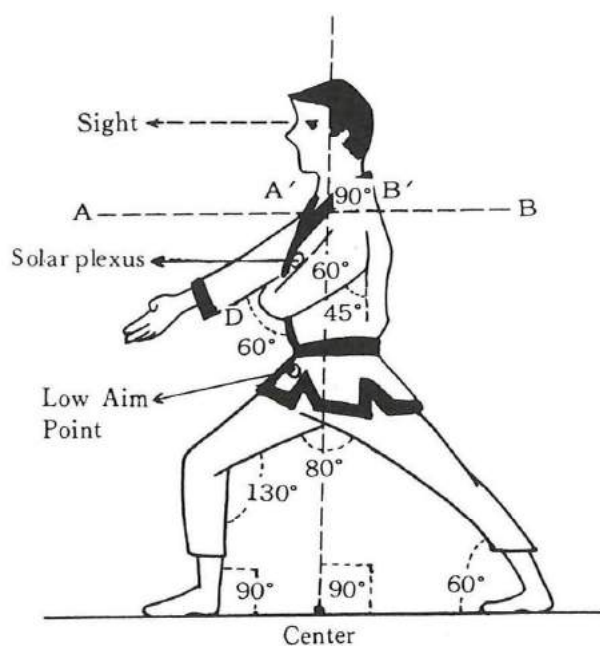


Fig. 4-472 Correct center angle, height and location of the hands

1) Balance: The same as in Choong Dan Kong Kyuk.

2) Angle:

(a) Angle for the line of focus is the same as in the case of Choong Dan Kong Kyuk.

(b) The shoulder should be kept in the same manner as in Choong Dan Kong Kyuk.

(c) Angle for the turn of the body is about  $30^{\circ}$

(d) Angle for the hand in the ready position is Angle  $D = 60^{\circ}$

(e) Angle for the supporting hand is Angle  $C = 45^{\circ}$ ; Angle  $B - CD = 90^{\circ}$ .

Line  $BC$  is horizontal ( $180^{\circ}$ ). The distance between the arm and pit of the stomach is about 15cm.

(f) Location and angle between leg and foot are the same as in Choong Dan Kong Kyuk.

3) Height and location of the hands.

(a) The attacking hand is held slightly lower than the shoulder and in front of the solar plexus. The fingers of the Kwan Soo are pointed at the solar plexus of the opponent. The thumb is folded inward toward the inside of the palm and the ends of the four fingers are bent slightly toward the inside.

The attacking hand attacks strongly striking the folded fingers against the central part of the body. At this time, the palm of the attacking hand is facing the inside.

(b) The assisting hand supports the elbow of the attacking arm. It is placed under the elbow, palm down. The assisting arm is bent and placed in front of the middle body to protect the solar plexus.

4) Distance and location of the feet.

The same as in Choong Dan Kong Kyuk.

5) Dynamic consideration of this movement is almost the same as discussed in the section on dynamic analysis.

6) Strength distribution

The same as in Ha Dan Mahk Kee.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the left and right sides of the body and the utilization of the waist.

(b) This movement is performed by placing

emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

#### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus—Performs indirect functions

Ulna—Performs indirect functions

Radius—Performs indirect functions

Carpal—Performs indirect defense functions

Metacarpal—Performs indirect functions

Phalanges—Perform direct defense functions

##### (2) Body

Vertebrae—Performs indirect support functions

Ribs—Performs basic and additional functions.

Scapula—Performs basic defense functions

Iliac bone, thigh bone, tibia, fibula and foot bone for the two legs perform supporting functions.

#### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

###### (a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand), Phalanx (contracts), Extension digitorum, abductor policis longus and brachioradialis (contract)

###### (b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract after expanding)
- Back side muscles—Triceps (contract)
- Low front side—Palmaris longus and flexor carpiulnaris (contract), Phalanx (expands, Brachioradialis (expand)
- Back side muscles—Extension digitorum

and abductor policis longus (expand)

##### (2) Body

###### (a) Left side

- Front side muscles—Pectoralis major (expand)
- Back side muscles—Teres minor, teres major and deltoides (contract)
- Side muscles—External oblique abdominis (expand)

###### (b) Right side

- Front side muscles—Pectoralis major (contract)
- Back side muscles—Teres minor, teres major and deltoides (expand)
- Side muscles—External oblique abdominis (contract)

##### (e) Legs

Refer to section on Chun Gul Jaseh.

### E. Additional Matters Accompanied by Illustration

#### a) Other important matters:

(1) Purpose: To attack an opponent using the ends of the fingers

(2) Characteristics: This movement is characterized by a spear hand attack to the middle section.

(3) Application: This movement is used to attack the solar plexus and other soft critical places of the opponent's body.

(4) Additional illustration depicting the application of this technique.

b) Summarized items to consider depending on the degree of training.

(1) This attack method is not required for beginners as it takes a long time to condition the fingers to deliver a Kwan Soo attack.



Fig. 4-473 Application of technique.



## 25. Kwan Soo Teul Oh Kong Kyuk (Reverse Spear Hand Attack)

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-474  
Beginning Position

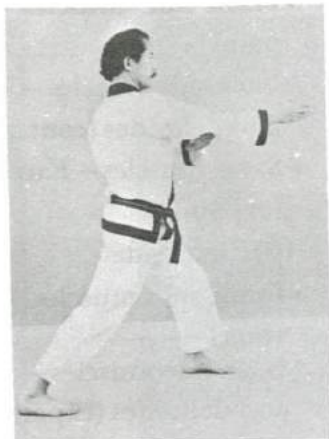


Fig. 4-475  
Complete Position



Fig. 4-476  
Complete Rightside Position

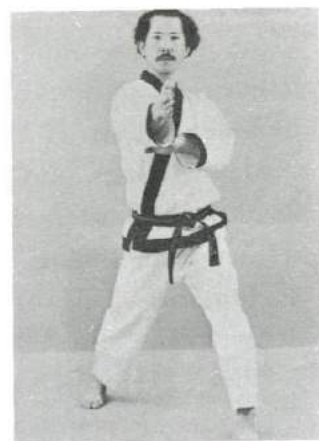


Fig. 4-477  
Front Position

#### b) Explanation

As shown in the above figures, step one pace forward with the left foot and assume the complete Chun Gul Jaseh. The eyes focus straight ahead and the body faces forward. The right hand delivers a Kwan Soo attack to the middle area as described previously. Simultaneously, the waist is twisted from right to left. This method may be used to deliver a Kwan Soo attack to high areas as well. All movements of both upper and lower body as well as waist movement must be coordinated so that they are performed simultaneously.

### B. Explanation of Incorrect Movements

#### a) Body

1) The waist is not turned completely.

**ERROR:** Does not utilize full reaction power.

2) Other incorrect movements are the same as was described in section 24 on the Kwan Soo Kong Kyuk.

b) Feet and legs—Same as discussed in section 24 on the Kwan Soo Kong Kyuk.

#### c) Right hand

1) The attacking hand is held too high.

**ERROR:** Same as discussed previously.

2) Except for the above incorrect position all other incorrect movements apply as in Kwan Soo Kong Kyuk.

#### d) Left hand

The same principles apply as in the case of the Kwan Soo Kong Kyuk.

### C. Physical Analysis of Movements

a) Explanation of balance, angle, height and location of the hands.

1) Balance: The same as in Kwan Soo Kong Kyuk.

2) Angle: The same principles apply as in Kwan Soo Kong Kyuk.

3) Height and location

The same principles apply as in Kwan Soo Kong Kyuk.

b) Distance and location of the feet

The same principles apply as in Kwan Soo Kong Kyuk.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of both the left and right sides of the body and on the utilization of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

#### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect functions

Radius—Performs indirect functions

Carpal—Performs indirect defense functions

##### (a) Body

Vertebrae—Performs indirect support functions

Ribs—Performs foundational functions

Scapula—The foundation of all the functions

Iliac bone, thigh bone, tibia, fibula and foot bones of both legs—Perform supporting functions

#### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

###### (a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand), Phalanx (contracts) Extension digitorum, abductor policis longus and brachioradialis (contract)

###### (b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus

and flexor carpiulnaris (contract), Phalanx (expands), Brachioradialis (expand)

- Back side muscles—Extension digitorum and abductor policis longus (expand)

##### (2) Body

###### (a) Left side

- Front side muscles—Pectoralis major (expand)
- Back side muscles—Teres minor, teres major and deltoides (contract)
- Side muscles—External oblique abdominis (expand)

###### (b) Right side

- Front side muscles — Pectoralis major (contract).
- Back side muscles—Teres minor, teres major and deltoides (expand)
- Side muscles—External oblique abdominis (contract)

#### E. Additional Items Accompanied by Illustration

##### a) Other important items

1) Purpose: The same as a Kwan Soo attack.

2) Characteristics: The same as in the section on Kwan Soo attack.

3) Application: The same as in the section on Kwan Soo attack.

4) Additional illustration depicting application of this technique.

b) Summarized factors to be considered depending on the degree of training.

The same principles apply as have been discussed in the section on Kwan Soo attack.



Fig. 4-478 Application of technique.



## 26. Pal Koop Chi Kee (Elbow Attack)

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-479 Beginning Position



Fig. 4-480 Intermediate Position

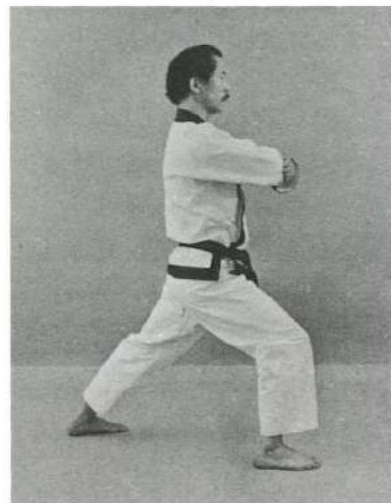


Fig. 4-481 Complete Position

#### b) Explanation

As shown in the above figure, step forward one pace with the right foot assuming the Chun Gul Jaseh. The body and eyes are facing straight ahead. The right hand moves forward, arm bent, and the elbow is snapped forward toward the solar plexus of the opponent. The left hand is opened and is placed in front of the right hand at this time. This method can also be used to attack high areas.

### B. Explanation of Incorrect Movements

#### a) Body

- (1) When the upper part of the body is leaning back;
- (2) Both shoulders are too high and tense;
- (3) The upper part of the body is leaning forward.

The reasons for the above incorrect positions are the same as described in the section on the

#### Choong Dan Kong Kyuk.

#### b) Feet and legs

- (1) When the knee on the back leg is bent inward;
- (2) When the heel of the back foot is raised off the ground;
- (3) When the feet are facing the sides;
- (4) When the knee of the front leg is bent too much toward the inside;
- (5) When the heel of the back foot stomps on the ground when stepping forward;
- (6) The front foot is dragged when advancing forward;
- (7) When the stance is too high because the leg is not bent enough;
- (8) When a low stance is assumed by bending the legs too much.

The reasons for the above incorrect positions are the same as have been discussed in the section on Choong Dan Kong Kyuk.



Fig. 4-482

The attacking elbow is held too low.

**ERROR:** When the attacking elbow is held too low, the attack is weak. This also exposes the solar plexus and raises the risk of a middle attack from the opponent.

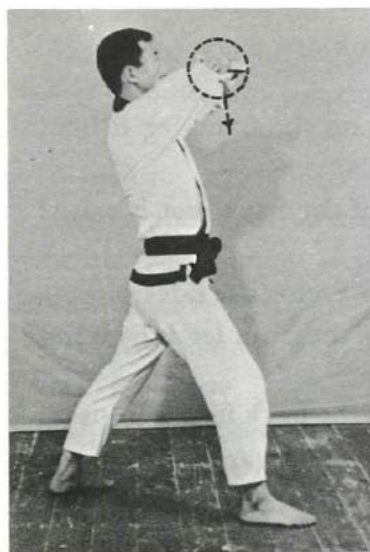


Fig. 4-483

The attacking elbow is held too high.

**ERROR:** When the attacking elbow is held too high, the shoulders are tight and tense, and the solar plexus is exposed to the opponent.

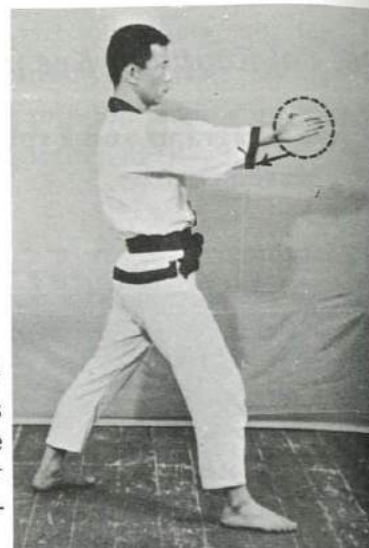


Fig. 4-484

The attacking elbow stops and then is struck by the hand to make noise, rather than both occurring simultaneously.

**ERROR:** The hand comes out too soon and after the elbow comes out it is struck so that it makes noise and the movement sounds as if it were completed.

### C. Physical Analysis of Movements

a) Diagram and explanation of balance, angle, and height of the hands

(1) Balance: The same as Choong Dan Kong Kyuk

(2) Angle:

(a) Angle for the line of sight is at a  $90^\circ$  angle, i.e., focus is straight ahead.

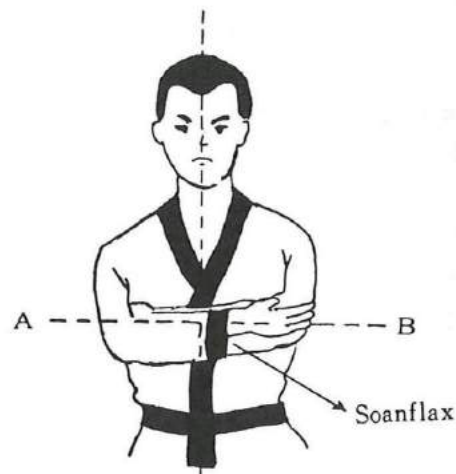


Fig.4-485 (A) Correct gravity, angle location and height of the hands



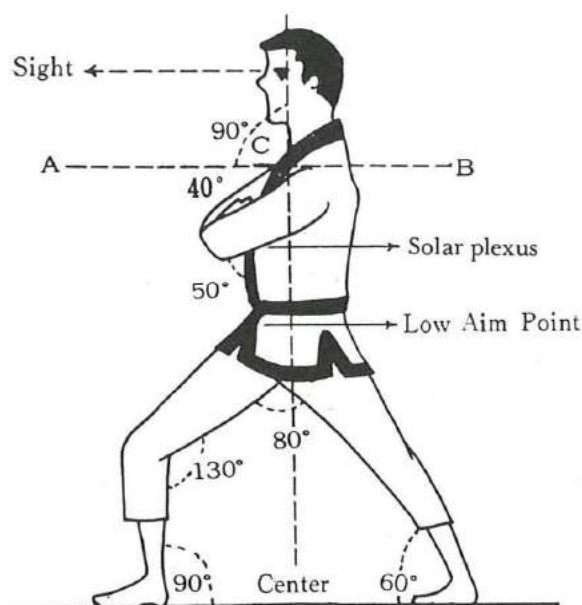


Fig. 4-485 (B) Correct gravity, angle location and height of the hands

(b) Angle for the shoulder is  $180^\circ$  (horizontal)

(c) Angle for the attacking arm, Angle C =  $40^\circ$

(d) The attacking elbow should be held at the same height as one's solar plexus.

The distance between the body and the elbow is about 15 cm.

(e) The left open hand should come over the elbow of the right hand so that both arms form a rectangle.

The angle between the leg and foot is the same as in Choong Dan Kong Kyuk.

(3) Height and location of the hands

(a) The height and location of the attacking elbow is the same as the height of one's stomach and the attacking elbow is held in front of the solar plexus. Angle for the slope of the arm is about  $40^\circ$ .

(b) The left hand is at the same height and equivalent place as the right hand. However, the left hand should come over the right hand with the palm opened.

(c) Both elbows should be held at the same height as the solar plexus, and the interval between both the two elbows (AB) should be straight and horizontal as seen in the figure.

(4) Distance and location of the feet

The same as in Choong Dan Kong Kyuk

## D. Physiological Explanation of Movements

### a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the body and on utilization of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

#### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect defense functions

Carpal—Performs indirect defense functions

Metacarpal—Performs direct and indirect functions

Phalanges—Perform direct defense functions

#### (2) Body

Vertebrae—Performs indirect support functions

Ribs—Perform basic and additional functions.

Scapula—Performs basic defense functions

Iliac bone, tibia, fibula, and foot bone for the two legs—Perform the supporting functions.

#### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

#### (1) Arm and hands

##### (a) Left side

• Upper front side muscles—Deltoides, biceps and internal section muscles (contract)

- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand).  
Phalanx (contract)

- Extension digitorum, abductor policis longus and brachioradialis (contract)

(b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand).  
Phalanx (expand).

- Brachioradialis (expand)

- Back side muscles— Extension digitorum and abductor policis longus (expand)

(c) Body

Left side

- Front side muscles— Pectoralis major (expand)
- Back side muscles— Teres minor, teres major ; and deltoides (contract)
- Side muscles—external oblique abdominis (expand)

Right side

- Front side muscles— Pectoralis major (contract)
- Back side muscles— Teres minor, teres major and deltoides (expand)
- Side muscles— External oblique abdominis (contract)

(d) Legs

Refer to the section on the Sah Ko Rip Jaseh

### E. Additional Matters Accompanied by Illustration

a) Other important matters

(1) Purpose: The purpose of this movement is to attack the middle area.

This technique can also be used for high areas.

(2) Characteristics: This movement is characterized by a strong attack from a short distance.

(3) Applicability: This movement is used to perform strong and close attacks. You may first grab the opponent and pull him close.

(4) Additional illustration depicting the application of this technique.

b) Summarized items to be considered depending on the degree of training:

(1) In fact, this movement can be done effectively without much training. However, intensive training is required for all those who desire to acquire the complete and correct technique.

(2) When attacking, the elbow should make contact in a straight forward line to the target.

(3) When bending the arm for the attack the forearm should be held straight and parallel to the body.

(4) The waist should be well utilized.

(5) The upper body should not be leaning forward.



Fig. 4-486 Application of technique



## 27. Teul Oh Pal Koop Chi Kee ( Reverse Elbow Attack )

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-487 Beginning Position



Fig. 4-488 Intermediate Position



Fig. 4-489 Complete Position

#### b) Explanation

As shown in the above figure, move the left foot forward one pace and assume the Chun Gul (front stance) Jaseh. The upper part of the body turns to the left side as does the head so both are facing directly forward. The right elbow is used to attack the middle part of the opponent in the same manner as has been discussed in Pal Koop Chi Kee.

All the other movements are also the same as in Pal Koop Chi Kee. This method can also be used for an attack to high areas. One point to keep in mind is that the waist should be turned sufficiently when this is used.

### B. Explanation of the Incorrect Movements.

#### a) Body

(1) When the waist of the upper part of the body is turned insufficiently

**ERROR:** You cannot utilize sufficient reaction power.

(2) Other cases are the same as in Pal Koop Chi Kee.

#### b) Foot and leg

The same principles apply as in Pal Koop Chi Kee.

#### c) Hand techniques

1) When the attacking hand is too high;

2) When the attacking hand is too low.

These and other cases are the same as in Pal Koop Chi Kee.

### C. Physical Analysis of Movements

a) Explanation of balance, angle, location and height of the hands.

1) Balance: The same as in the case of Pal Koop Chi Kee.

2) Angle: The same as in Pal Koop Chi Kee.

b) Height and location of the hands.

The same as in Pal Koop Chi Kee.

c) Distance and location of the feet.

The same as in Pal Koop Chi Kee.

### D. Physiological Explanation of Movements

#### a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of both the left and right sides of the body.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement:

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

(1) Arm and hands

Humerus—Performs direct defense functions

Ulna—Performs direct defense functions

Radius—Performs indirect defense functions

Carpal—Performs indirect defense functions

Metacarpal—Performs indirect functions

Phalanges—Perform indirect defense functions.

(2) Body

Vertebrae—Performs indirect support functions

Ribs—Perform basic and additional functions.

Scapula—Performs basic defense functions

Iliac bone, thigh bone, tibia, fibula and foot bone of the two legs. Perform supporting functions.

c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand)
- Phalanx (contract)
- Extension digitorum, bductor pollicis longus

and brachioradialis (contract)

(b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Palmaris longus and flexor carpiulnaris (contract)
- Phalanx (expand)
- Brachioradialis (expand)
- Back side muscles—Extension digitorum and abductor pollicis longus (expand)

(2) Body

Left side

- Front side muscles—Pectoralis major (expand)
- Back side muscles—Teres minor, teres major and deltoides (contract)
- Side muscles—External oblique abdominis (expand)

Right side

- Front side muscles—Pectoralis major (contract)
- Back side muscles—Teres minor, teres major and deltoides (expand)
- Side muscles—External oblique abdominis (contract)

d) Legs

Refer to section on Chun Gul Jaseh

## E. Additional Matters Accompanied by Illustration

a) Other important matters

1) Purpose: The purpose of this movement is the same as in Pal Koop Chi Kee.

2) Characteristics: The same as in Pal Koop Chi Kee.

3) Application: The same as in Pal Koop Chi Kee.

b) Summarized factors to be considered depending on the degree of training.

1) Factors to be considered for this movement are the same as in Pal Koop Chi Kee.

c) Illustration depicting application of this technique.





Fig. 4-490

Application of technique.

## 28. Teul oh Choong Dan Kong Kyuk ( Reverse Middle Punch )

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-491

Beginning Position



Fig. 4-492

Intermediate Position



Fig. 4-493

Complete Position



Fig. 4-494

Correct Backside  
Position

Fig. 4-495

Correct Front  
Position

#### b) Explanation

As shown in the above figures, move the left foot forward one pace assuming the complete Chun Gul Jaseh. The upper part of the body turns to the front in a slightly diagonal position. The head turns to the front and the line of sight is straight ahead. The right hand performs a Choong Dan Kong Kyuk to the solar plexus of the opponent as was previously described in the section on Choong Dan Kong Kyuk. At this time, the upper part of the body

turns as far toward the left side as possible but the back leg should not be bent nor the heel raised. The left hand assumes a complete ready position.

### B. Explanation of Incorrect Movements

#### a) Body

- 1) When the upper part of the body is leaning backward;
- 2) When the upper part of the body is leaning forward;

3) When the upper part of the body is facing directly forward.

The reasons for these incorrect positions are the same as Choong Dan Kong Kyuk

b) Feet

1) When the knee on the back leg is bent inward;

2) When the heel is raised off the ground;

3) When the feet are pointed outward;

4) When the distance between the feet is too wide and too long;

5) When the knee of the front leg is bent too much;

6) When the heel of the back leg stomps on the surface of the ground when advancing forward;

7) When the stance is too high because the knees are not bent enough;

8) When the stance is too low because the knees are bent too much.

The reasons for these incorrect positions are the same as were discussed in the section on Choong Dan Kong Kyuk.

c) Left hand

1) When the hand in the ready position is held too low;

2) When the hand in the ready position is held too high.

The reasons for these incorrect movements are the same as were discussed in the section on Choong Dan Kong Kyuk.

d) Right hand

1) When the main attacking arm and hand are held at the same height as the shoulder;

2) When the main attacking hand is held too low;

3) When the main attacking hand is held too far to the left side;

4) When the main attacking hand is held too far to the right side;

5) When both hands do not cross each other simultaneously but one hand is drawn back and then the other attacks.

The reasons for the above incorrect positions are the same as have been discussed in the section on Choong Dan Kong Kyuk.

### C. Physical Analysis of Movements

a) Diagram and explanation of balance, angle, height and location of the hands.

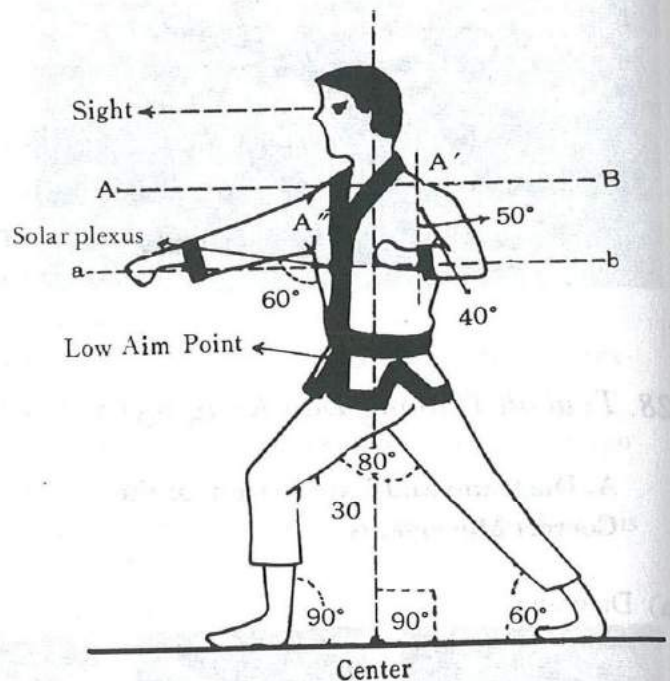


Fig. 4-496 Correct gravity, angle, height and location of the hands

1) Balance: The balance of the body is focused on the abdomen and remains in a straight line through the axis of the body.

2) Angle:

a) Angle for the line to sight is  $90^\circ$

b) Angle for the shoulder is  $180^\circ$

Horizontal AB line.

c) Angle for the turn of the body is  $70^\circ$

d) The attacking fist extends straight toward the central target area (AB line is  $180^\circ$ )

e) Angle for the hand in the ready position is the same as in the case of Choong Dan Kong Kyuk

f) Angles for the leg and foot are the same as in Pahkeso Ahnuro Mahk Kee

3) Height and location of the hands

a) The attacking hand is held a little lower than the height of one's shoulder so as to let the extended hand come to the same height as one's solar plexus. The hand moves to attack toward the central part of the opponent turning the wrist strongly. Fist is held tight. The



shoulder should be relaxed at all times. The attacking arm should be extended as straight forward as possible. The attacking fist should be palm down when attacking.

b) Height and location of the hand in the ready position is the same as in Choong Dan Kong Kyuk.

c) The distance and location of the feet are the same as have been discussed in the section on Choong Dan Kong Kyuk.

#### D. Physiological Explanation of Movements

##### a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the left and right sides of the body as well as on the use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts play main roles with the support of each part of the body in accomplishing this movement:

##### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect defense functions

Radius—Performs indirect defence functions

Carpal—Performs indirect defense functions

Metacarpal—Performs direct functions

Phalanges—Perform indirect defense functions

##### (2) Body

Vertebrae—Performs indirect support functions

Ribs—Perform basic and additional functions

Scapula—Performs basic functions

##### c) Muscles

Kinds and functions of the muscles used

when this movement is performed are as follows:

##### (1) Arm and hands

##### (a) Leftside

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract)
- Phalanx (contract)
- Extension digitorum, abductor policis longus and brachioradialis (contract)

##### (b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract)
- Brachioradialis (expand)
- Back side muscles—Extension digitorum and abductor policis longus (expand)

##### (c) Body

##### (a) Left side

- Front side muscles—Pectoralis major (expand)
- Back side muscles—Teres minor, teres major and deltoides (expand)
- Side muscles—External oblique abdominis (expand)

##### (b) Right side

- Front side muscles—Pectoralis major (contract)
- Back side muscles—Teres minor, teres major and deltoides (expand)
- Side muscles—External oblique abdominis (contract)

(d) Legs—Refer to the section on the Chun Gul Jaseh

#### E. Additional Items Accompanied by Illustration

##### a) Other important matters

(1) Purpose: To deliver a strong attack to the opponent's middle section

(2) Characteristics: This movement is characterized by turning the hips and waist as much as possible.

(3) Application: This movement is used to attack the middle section of the opponent who is at a slightly further distance than you are able to reach with Choong Dan Kong Kyuk. You may also grab the opponent and pull him in order to bring him closer and deliver the attack.

b) Summarized factors to be considered depending on the degree of training.

(1) Beginners should train themselves to become acquainted with this movement gradually and to make the attacking hand move straight out. In most cases their attacking hands move with a curve.

(2) They should keep the correct position of the back leg in mind.

(3) The waist should be utilized as much as possible according to the progress of their training.

(4) The hand in the ready position should

be held correctly and moved straight when attacking.

(5) Make sure not to bend the upper part of the body forward or drop your shoulder down when performing this technique.

c) Additional illustration showing the application of this technique.

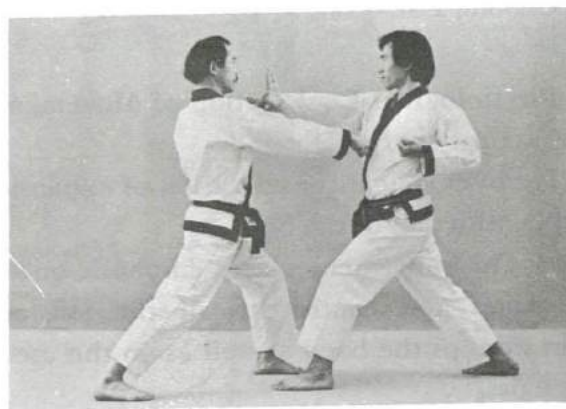


Fig. 4-497 Application of technique.

## 29. Teul Oh Sang Dan Kong Kyuk (Reverse High Attack)

### A. Diagrams and Explanation of the Correct Movement

#### a) Diagrams



Fig. 4-498 Beginning Position

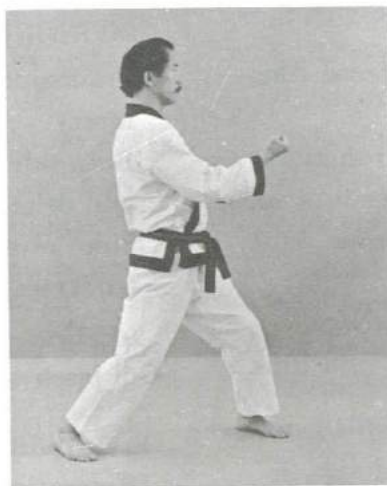


Fig. 4-499 Intermediate Position



Fig. 4-500 Complete Position

#### b) Explanation

As shown in the above figure, the same movements are made in the same manner as

in Dullyo Choong Dan Kong Kyuk. The difference is the target.



## B. Explanation of the Incorrect Movements

The same principles apply to the incorrect movements of this attacking method as in Dullyo Choong Dan Kong Kyuk.

## C. Physical Analysis of Movements

a) Diagrams and explanation of balance, angles and locations

(1) Balance: The same principles apply as in the case of Teul Oh Choong Dan Kong Kyuk.

(2) Angles :

(a) Angle for the line of sight is 90°

(b) The shoulder should be held in the same manner as in the Teul oh Choong Dan Kong Kyuk.

(c) Angle for the turn of the body is the same as in the case of Teul oh Choong Dan Kong Kyuk.

(d) Angle for the attacking hand is the same as in Sang Dan Kong Kyuk

(e) Angle for the attack prepared hand is the same as in Teul oh Choong Dan Kong Kyuk

(f) Angle between the feet and legs is the same as in Dullyo Choong Dan Kong Kyuk.

(g) Height and location of the hands are the same as in Sang Dan Kong Kyuk.

(3) Distance and location of the feet:

The same principles apply as in Teul Oh Choong Dan Kong Kyuk.

## D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the left and right sides of the body.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement :

b) Bone analysis

Major bones and functions used in performing this movement are as follows:

(1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect defense functions

Radius—Performs indirect defense functions

Carpal—Performs indirect defense functions.

Phalanges—Performs direct defense functions

(2) Body

Vertebrae—Performs indirect support functions

Ribs—Perform basic and additional functions

Scapula—Performs basic defense functions

Iliac bone, thigh bone, tibia, fibula and foot bones for both legs—Perform the supporting functions.

c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand)
- Phalanx (contracts)
- Brachioradialis (contract)

(b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (Contract)
- Brachioradialis (expand)
- Back side muscles—Extension digitorum and abductor policis longus (expand)

(2) Body

a) Left side

- Front side muscles—Pectoralis major (expand)

- Back side muscles—Teres minor, teres major and deltoides (contract)
- Side muscles— External oblique abdominis (expand)

b) Right side

- Front side muscles—Pectoralis major (contract)
- Back side muscles — Teres minor, teres major and deltoides (expand)
- Side muscles— External oblique abdominis (contract)

(3) Legs

Refer to the section on Chun Gul Jaseh

### E. Additional Matters Accompanied by Illustration

a) Other Important Matters

(1) Purpose: To perform the strongest attack against the opponent

(2) Characteristics: This movement is characterized by attack while turning the waist as much as possible.

(3) Application: The same as in Dullyo Choong Dan Kong Kyuk

(4) Illustration depicting application of this technique

b) Summarized factors to be considered depending on the degree of training.

The same as in Dullyo Choong Dan Kong Kyuk.



Fig. 4-501

Application of technique.

## 30. Sang Dan Soo Do Kong Kyuk

### A. Diagrams and Explanation of the Correct Movements

a) Diagrams



Fig. 4-502 Beginning Position



Fig. 4-503 Intermediate Position



Fig. 4-504 Complete Position





Fig. 4-505  
Back side Position



Fig. 4-506  
Right side Position

#### b) Explanation

As shown in the above figures, from the ready stance step forward one pace with the left foot and assume the complete Chun Gul Jaseh (forward stance). Focus and body face straight ahead. At the same time the left hand assumes the ready position. The opened right hand moves from the right side of the hip and performs a Soo Do (as perviously described) to the high area focused on the side of the neck of the opponent. When completed, the right arm is held so that the elbow is bent slightly and the hand is the same height as the level of the eyes with the thumb folded into the palm and the end of the four fingers bent into the palm. The movement is characterized by turning waist. Remember to time and coordinate all movements, hands, feet and hips so that the movements are performed and completed simultaneously.

#### B. Diagrams and Explanation of the Incorrect Movements

##### a) Body

- 1) When the upper part of the body is leaning backward;
- 2) When the upper part of the body is leaning forward;
- 3) When the upper part of the body is not

turned diagonally but held straight forward .

The reasons for the above incorrect positions are the same as have been discussed in the section on Ha Dan Mahk Kee.

##### b) Feet and legs

- 1) When the back knee is bent inward;
- 2) When the heel is raised from the ground;
- 3) When the feet are facing the outside;
- 4) When the distance between both feet is too wide and too long;
- 5) When the front knee is bent too much toward the inside;
- 6) When the foot stomps the ground heel first as you advance forward;
- 7) When the foot is dragged along when moving forward;
- 8) When the stance is too high because the knees aren't bent enough;
- 9) When the stance is too low.

Reasons for the above incorrect positions are the same as those in Choong Dan Kong Kyuk.

##### c) Left hand

- 1) The ready hand is held too low;
- 2) The ready hand is held too high.

The reasons for the incorrect positions for the left hand are the same as were discussed in the section on Choong Dan Kong Kyuk.

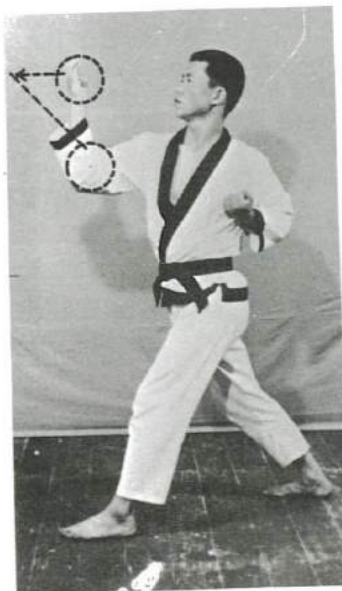


Fig. 4-507  
The attacking hand is not extended enough because the elbow is bent too much.

**ERROR:** This position does not utilize enough reactional power and loses the longer distance which can be attained with a straighter arm.



Fig. 4-508  
The shoulder and arm are dropped down too far.

**ERROR:** This position makes the body balance less stable. Also in this position you cannot make contact with the side of the opponent's neck.

### C. Physical Analysis of Movements

a) Diagrams and explanation of balance, angle, height and location of the hands.

1) Balance: The balance of the body is focused on the abdomen and remains in a straight line through the axis of the body.

2) Angle:

(a) Angle for the line of sight is  $90^\circ$

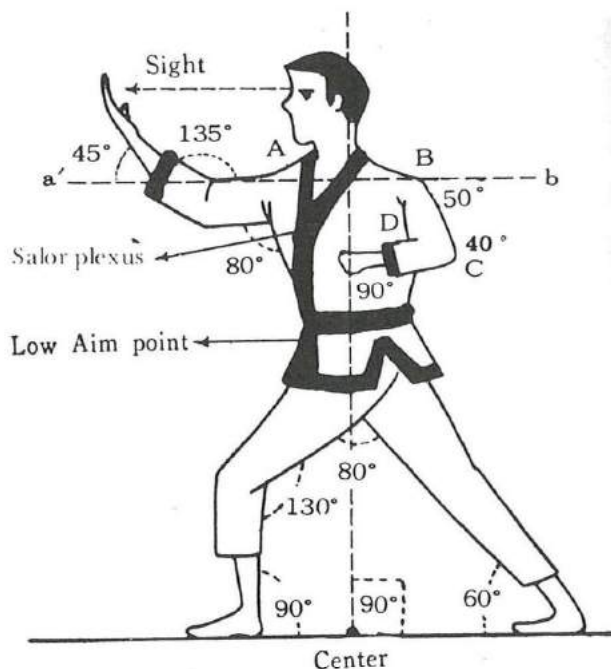


Fig. 4-509 Correct gravity, angle, height and location of the hands.

(b) The shoulder should be held horizontally; i.e., AB is a straight line =  $180^\circ$

(c) The angle for the attacking hand is  $180^\circ$ , elbow  $135^\circ$

(d) Angle for the ready hand

B =  $50^\circ$  C =  $40^\circ$  D =  $90^\circ$

(e) Angle between the foot and leg are the same as in the case of Choong Dan Kong Kyuk.

### 3) Height and location of the hands

The attacking hand is held at the same height and location as one's eyes. The hand should be opened with the thumb folded into the palm and the four fingers closed and folded slightly. At this time the hand is held palm upward. The upper arm is held at the same height as one's shoulder. The lower arm is used to generate reaction power with the elbow bent upward, and higher than one's shoulder at an angle of  $135^\circ$ . The shoulder should not be tense and the waist must be utilized to the maximum extent.

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.



(a) This movement places emphasis on the expansion and contraction of the left and right sides of the body as well as on the use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement

#### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect defense functions

Radius—Performs indirect defense functions

Carpal—Performs direct defense functions

Metacarpal—Performs direct and indirect functions

Phalanges—Perform direct defense functions

##### (2) Body

Vertebrae—Performs indirect support functions

Ribs—Perform basic and additional functions.

Scapula—Is the foundation of all the functions.

#### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

###### (a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpi ulnaris (expand)
- Phalanx (contract)
- Brachioradialis (contract)

###### (b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (expand)

- Back side muscles—Triceps (contract after expanding)

- Lower front side muscles—Palmaris longus flex and phalanx (contract after expanding)

- Brachioradialis (contract after expanding)

- Back side muscles—Extension digitorum and abductor pollicis longus (contract after expanding)

##### (c) Body

###### Left side

- Front side muscles—Pectoralis major (expand)

- Back side muscles—Teres minor, teres major and deltoides (contract)

- Side muscles—External oblique abdominis (expand)

###### Right side

- Front side muscles—Pectoralis major (contract after expanding)

- Back side muscles—Teres minor, teres major and deltoides (expand after contracting)

- Side muscles—External oblique abdominis (contract after expansion)

##### (d) Legs

Refer to the section on the Chun Gul Jaseh

### E. Additional Matters Accompanied by Illustration

#### a) Other important matters

1) Purpose: To attack with a knife hand to the side of the opponent.

2) Characteristics: This movement is characterized by the attack with an open hand.

3) Application: This movement is used to attack the side of the face or the neck of the opponent.

b) Summarized factors to be considered depending on the degree of training:

1) Beginners should train themselves to become acquainted with this movement. An effective performance can be achieved through accumulated training.

2) The waist and hips should be well utilized.

3) The palm of the hand is facing upward

when the Soo Do is used.

4) Other factors are the same as in the case of Dullyo Chong Dan Kong Kyuk.

C) Illustration depicting application of this movement.



Fig. 4-510 Application of technique

### 31. *Pal Koop Kong Kyup Bup* (Elbow Attack)

#### A. Diagrams and Explanation of the Correct Movements

##### a) Diagrams



Fig. 4-511 Beginning Position



Fig. 4-512 Intermediate Position



Fig. 4-513 Complete Position

##### b) Explanation

From the Choon Bee Jaseh, step one pace to the side with the right foot assuming the Sa Ko Rip Jaseh. The head turns to the side while the upper of the body is straight forward. The body's balance is focused on the abdomen. The left hand takes the ready position. Bend the right arm making the right

forearm parallel to the chest. In this movement, the fist of the right hand is facing palm inward and is held about 20cm from the body. The elbow is thrust outward to the side toward the opponent. The attacking movement should be made as straight as possible. Refer to illustrations.



## B. Diagrams and Explanation of the Incorrect Movements

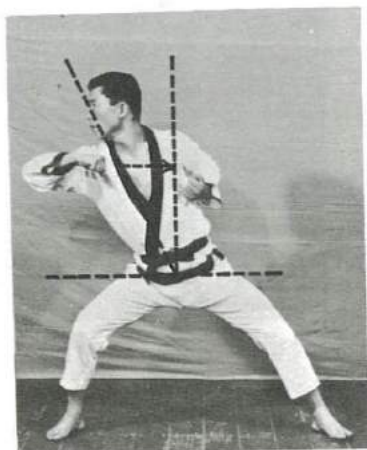


Fig. 4-514

The upper part of the body is leaning too far to the right side.

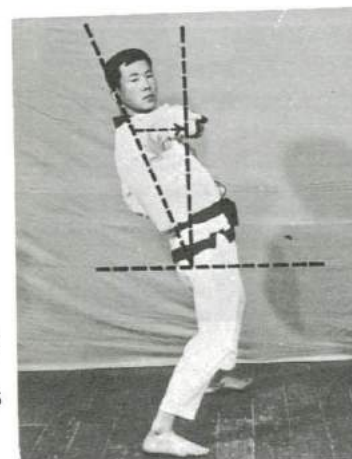


Fig. 4-516

The upper part of the body is leaning backward.

**ERROR:** When the upper part of the body is leaning too far in the opposite direction to which you are attacking, the balance of the body's center is lost. Also from this position you cannot utilize the hip properly.

**ERROR:** When the upper part of the body is leaning too far back body balance is unstable.



Fig. 4-515

The upper part of the body is leaning too far to the left side.

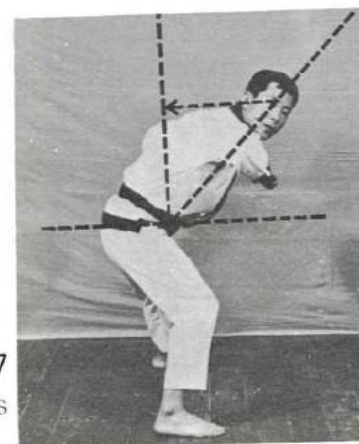


Fig. 4-517

The upper part of the body is leaning too far to the front.

**ERROR:** When the upper part of the body is leaning too far in the opposite direction to which you are attacking, the body's balance is focused to the back side making the attack powerless and the body off balance.

**ERROR:** In this position the center of the body cannot be stabilized. Therefore, the body is unbalanced. Also, in this position it is difficult to utilize the hip and waist.



Fig. 4-518

The stance is too high because the knees are not bent enough.

**ERROR:** When movements are made without bending the legs the stance is weak and it is easy to be thrown off balance. This makes the attack weak.



Fig. 4-520

The knee of the front leg is bent too much.

**ERROR:** In this position the weight of the body is forced forward. The legs in this position have no strength. The stance is weak and wrong, therefore the attack lacks power and is weak.

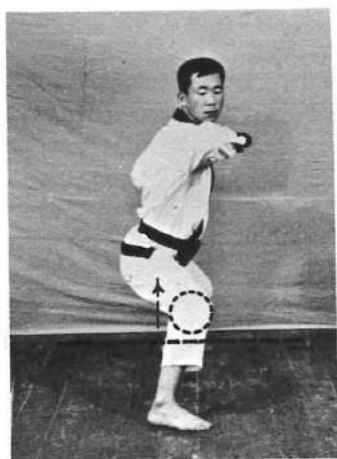


Fig. 4-519

The stance is too low because the knees are bent too much.

**ERROR:** In this position one wastes much energy in keeping the body low and movement from this position is slow.



Fig. 4-521

The elbow of the attacking hand is held too low.

**ERROR:** When the elbow of the attacking hand is held too low it cannot be a strong attack because all the strength is focused downward. The strike does not make strong contact.





Fig. 4-522

The attacking elbow is held too high.

**ERROR:** If the upper part of the body moves up and down, but the elbow is held high as seen in the figure when the attacking strength is weak. The hip movements (from the side to side) cannot be coordinated with the body contraction (up and down) caused by this position.



Fig. 4-523

The attacking elbow is not bent enough.

**ERROR:** When the elbow is used to attack an opponent without being bent correctly, the attacking strength cannot be focused properly on the elbow.

### C. Physical Analysis of Movements

a) Diagrams and explanations of balance, angle, height and location of the hands.

1) Balance: The balance is focused on the abdomen and remains in a straight line through the axis of the body.

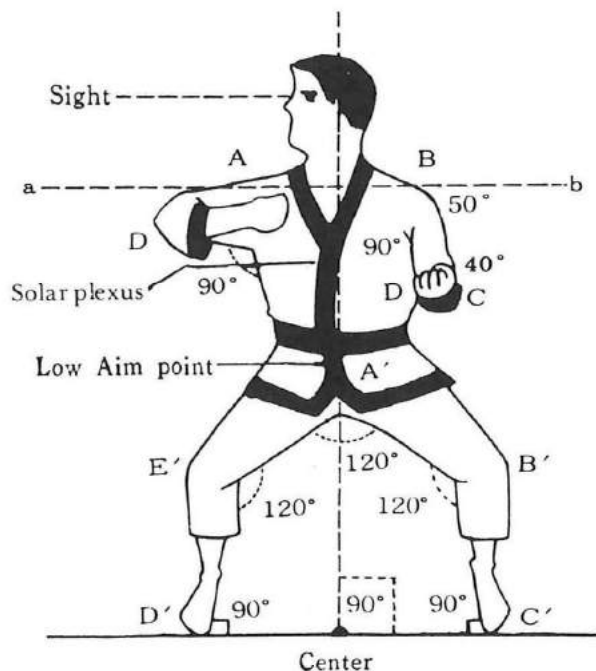


Fig. 4-524 Diagram showing gravity, angle, height and location of the hands.

2) Angle:

a) Angle for the line of sight is  $90^{\circ}$

b) The shoulder should be held horizontally, line AB is straight and  $180^{\circ}$

c) Angle for the body turn is  $90^{\circ}$  (complete side)

d) Angle for the attacking hand (upper arm of the right hand) line A is  $180^{\circ}$  (horizontal)

e) Angle for the ready hand  
angle B =  $50^{\circ}$ , angle C =  $40^{\circ}$ , angle D =  $90^{\circ}$  (left hand)

f) Angle for the armpit of the attacking hand A =  $90^{\circ}$

g) Angles between the feet and legs are:

angle A =  $120^{\circ}$ , angle B =  $120^{\circ}$ , angle C =  $90^{\circ}$

angle D =  $90^{\circ}$ , angle E =  $120^{\circ}$ . (Sa Ko Rip Jaseh)

3) Height and location of the hands

a) The elbow and upper arm of the attacking right elbow should be held slightly lower than shoulder height. The lower arm is held close to the front chest. The shoulder is kept relaxed and the fist is held tightly. The fist is palm down. The correct targets are aimed at by lowering or raising the body.

b) The ready hand is held in the same man-

ner as has been discussed in Choong Dan Kong Kyuk.

c) Distance and location of the feet and legs are shown in the diagram Fig. 4-525.

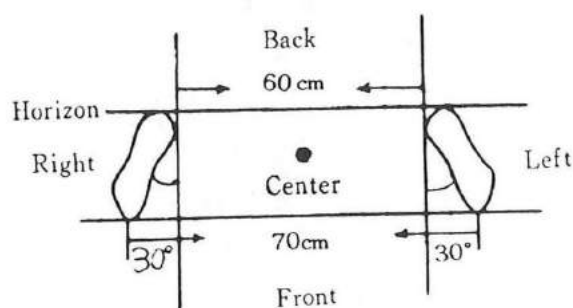


Fig. 4-525 Diagram showing correct location and distance of the feet.

## D. Physiological Explanation of Movements

### a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction of the body as well as on the use of the waist.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

#### (1) Arm and hands

Humerus—Performs direct defense functions.

Ulna—Performs direct defense functions.

Radius—Performs direct defense functions.

Carpal—Performs indirect defense functions.

Metacarpal—Performs indirect defence functions.

Phalanges—Perform indirect defense functions.

#### (b) Body

Vertebrae—Performs indirect support functions.

Ribs—Perform foundation and additional

functions.

Scapula—The foundation of all the functions.

Iliac bone, thigh bone, tibia, fibula and foot bone of both legs—Perform supporting functions.

### (c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

#### (1) Arm and hands

##### (a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand)
- Phalanx (contract)
- Extension digitorum, abductor policis longus and brachioradialis (contract)

##### (b) Right side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (expand)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract)
- Brachioradialis (expand)
- Back side muscles—Extension digitorum and abductor policis longus (expand)

#### (c) Body

##### Left side

- Front side muscles—Pectoralis major (expand)
- Back side muscles—Teres minor, teres major and deltoides (contract)
- Phalanx (expand)
- Side muscles—External oblique abdominis (contract after expanding)

##### Right side

- Front side muscles—Pectoralis major (expand after contraction)
- Back side muscles—Teres minor, teres major and deltoides (contract after expanding)
- Side muscles—External oblique abdominis (expand after contracting)



## d) Legs

Refer to the section on the Chun Gul Jaseh (front stance)

### E. Additional Items Accompanied by Illustration

## a) Other important items

1) Purpose: To deliver a strong middle attack to the opponent.

2) Characteristics: This movement is characterized by a strong and fierce attack at close quarters.

3) Application: This technique is used to deliver a strong middle attack when close to your opponent.

b) Summarized factors to be considered depending on the degree of training.

One can hardly acquire this technique without training. However, one can perform this technique effectively with knowledge of the basic principles.

- The elbow should be moved in a straight line when performing this technique.
- The elbow should be bent straight back with

the arm kept parallel to the ground.

- The body should be lowered properly so that the waist can be used to the maximum extent.

- The correct position of the body should be taken.

c) Illustration depicting application of this technique Fig. 4-526



Fig. 4-526  
Application of technique

## 32. Yuk Jin Kong Kyuk (Reverse Punch)

*(Yuk Jin means a movement toward the opposite direction)*

### A. Diagrams and Explanation of the Correct Movements

## a. Diagrams



Fig. 4-527  
Beginning Position



Fig. 4-528  
Intermediate Position



Fig. 4-529  
Complete Position



Fig. 4-530  
Front Position



Fig. 4-531  
Rightside Position

#### b. Explanation

As shown in the above figure, from the ready position step forward one pace with the left foot or no more than the width of one's shoulder. Assuming the Hoo Kool Jaseh (back stance), focus straight ahead. The left opened hand is extended forward (see Fig. 4-527) and is pulled strongly back to take the ready position. At the same moment the right hand performs a middle attack to the solar plexus of the opponent. Hip movement is used. As the

right hand moves forward the upper body turns to the left side giving the right arm extended reach. Remember to coordinate hand, feet and hip movements so that all movements are performed simultaneously. At this time, one should keep in mind that the body is lowered, but not enough to destroy the Hoo Kool position. This movement is not easy for one to perform well and one should train diligently to perfect this technique.

### B. Diagrams and Explanation of the Incorrect Movements

#### a) Body



Fig. 4-532.  
The upper part of the body is leaning too far to the right side.

**ERROR:** When the upper part of the body is leaning too far in the direction in which you are attacking, the balance of the body is destabilized.

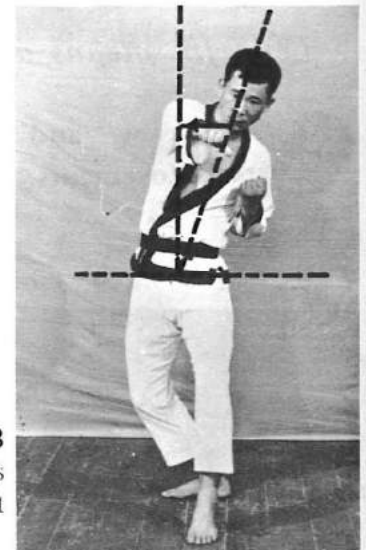


Fig. 4-533  
The upper part of the body is leaning too far to the left side.

**ERROR:** When the upper part of the body is leaning too far to the left side, the body is not in a stable position. The body is not balanced.





Fig. 4-534

The upper part of the body is leaning to the right side and the right shoulder is dropped too low.

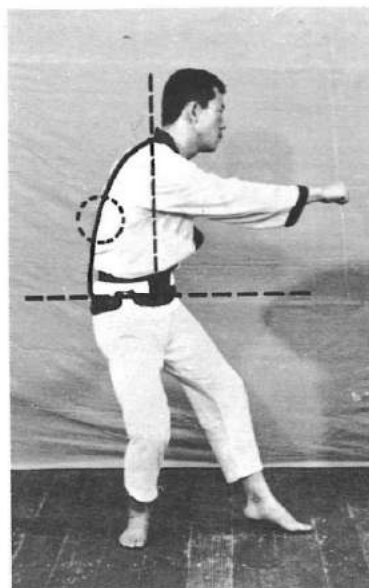


Fig. 4-536

The upper part of the body is bent forward because the back is not kept straight.

**ERROR:** When the shoulder on the side of the attacking hand is held too low both sides of the body are not balanced.

**ERROR:** The bending of the upper body hinders the maintenance of the body's center as well as strength. In this position your balance and strength are weak.



Fig. 4-535

The upper part of the body is not turned enough to the left side.

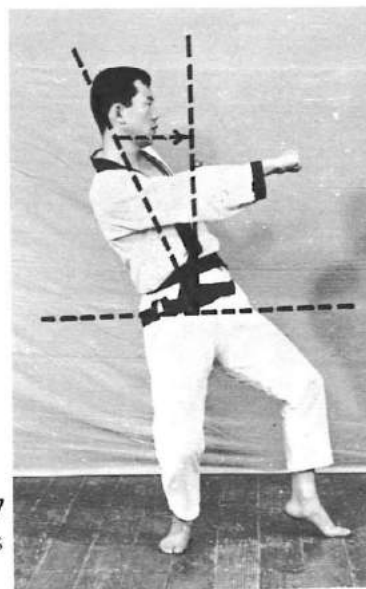


Fig. 4-537

The upper part of the body is leaning backward.

**ERROR:** This position indicates that the hip or waist movement was not utilized. This results in a weak attack. Also, this shortens the reach of the attacking arm.

**ERROR:** In this position the body is off balance and your attacking arm loses the benefit of a long reach.



Fig. 4-538

The upper part of the body is leaning forward.

**ERROR:** In this position your balance is off center and you risk being attacked by your opponent because your face is thrust forward.



Fig. 4-540

The stance is too low because the knees are bent too much.

**ERROR:** Since the position is lowered by the knees being bent, you waste much energy. The motion is not as quick as can be expected when you are this low.

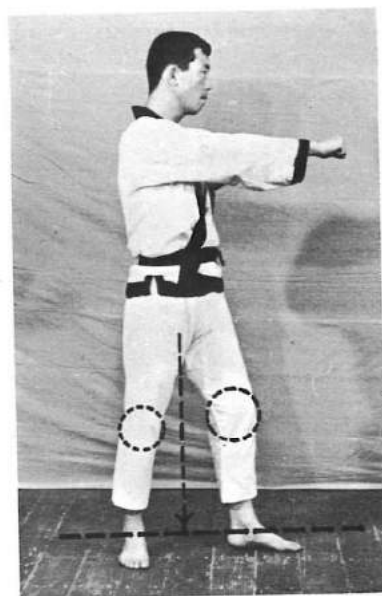


Fig. 4-539

The knees are not bent — you are in a standing position.

**ERROR:** When the legs are not bent the stance is weak. Therefore, this weakens your attacking strength.

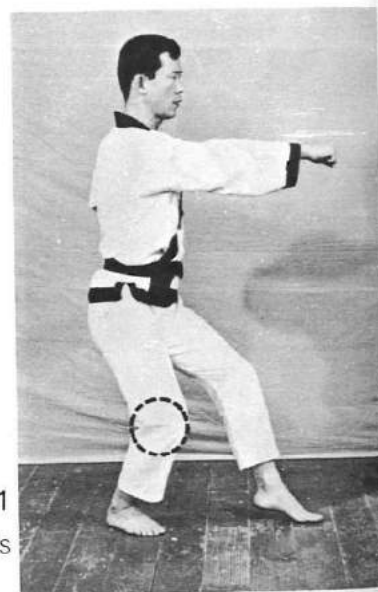


Fig. 4-541

The knee on the back leg is bent inward.

**ERROR:** When the knee on the back leg is bent toward the inside it indicates that there is no strength on the back leg and the attacking force cannot be strong.



Fig. 4-542

Both knees are bent inward.



ERROR: This position results in a weak stance. Also you cannot utilize the hip in this position so that your attacking strength is weakened.

Fig. 4-544

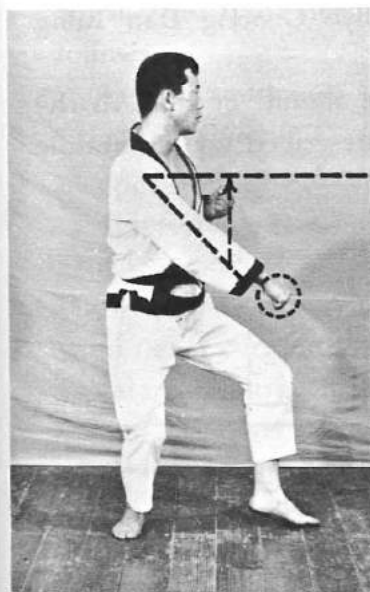
The attacking hand is not brought to the center of the body and is too far to the right.



ERROR: When the attacking hand is not in the proper position you cannot focus your attack to the target area.

Fig. 4-543

The attacking hand is held too low.



ERROR: When the attacking hand is held too low, it cannot perform an effective attack to the proper area.

Fig. 4-545

The attacking hand is too far to the left side.



ERROR: When the attacking hand is held too far to the left side, the hand techniques cannot be performed and you cannot focus your attack on the target.



Fig. 4-546

The fists do not cross each other at the intermediate position, i.e., both movements are not performed simultaneously but rather one hand attacks after the other is completely pulled back.

**ERROR:** If you do not coordinate both hand movements so that they are performed simultaneously you cannot utilize full reaction power.

### C. Physical Analysis of Movements

a) Diagrams and illustration of balance, angles, height and location of the hands.

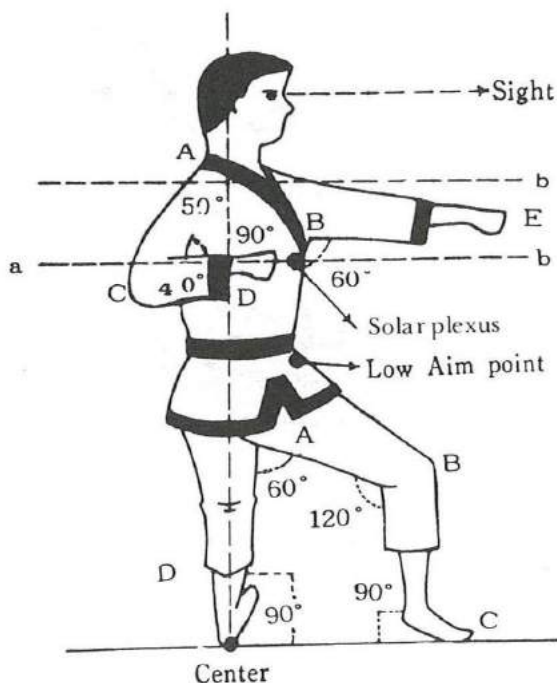


Fig. 4-547 Correct gravity, angle, height and location of the hands.

1) Balance: The balance of the body is focused on the abdomen and remains in a straight line through the back leg.

2) Angle:

a) Angle for the line of sight is  $90^\circ$ .

b) The shoulder should be held horizontally.

c) Angle for body turn: The upper part of the body is held straight forward by turning the waist to the front as you attack. Line AB =  $180^\circ$

d) Attacking hand line BE is straight Angle B =  $60^\circ$ , line a' DE b' is straight and goes through the solar plexus

e) Angle for the ready hand is angle A =  $50^\circ$ , angle C =  $40^\circ$ , angle D =  $90^\circ$

f) Angle between the foot and leg angle A' =  $60^\circ$ , angle B' =  $120^\circ$ , angle D' =  $90^\circ$

3) Height and location of the hands

a) The attacking right hand should be held slightly lower than one's shoulder's height while keeping the shoulder relaxed. The hand extends to the middle of the opponent at the same time as the waist is turned completely to the front, as in Dullyo Choong Dan Kong Kyuk (reverse punch).

b) The ready hand should be held in the same manner as was described for the middle attack.

4) Distance and location of the feet.

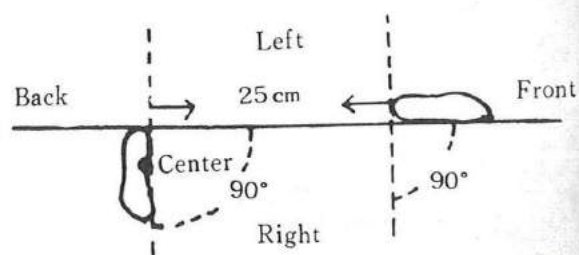


Fig. 4-548 Correct distance and location of the feet

### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the



expansion and contraction of the left and right sides of the body.

(b) This movement is performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

#### b) Bone analysis

Major bones and functions used in performing this movement are as follows:

##### (1) Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect defense functions

Radius—Performs indirect defense functions

Carpal—Performs indirect defense functions

Metacarpal—Performs direct functions

Phalanges—Perform direct defense functions

#### c) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

##### (1) Arm and hands

###### (a) Left side

- Upper front side muscles — Deltoides, biceps and internal section muscles (contract)
- Back side muscles — Triceps (contract)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (expand)
- Phalanx (contract)
- Brachioradialis (contract)
- Extension digitorum and abductor policis longus (contract)

###### (b) Right side

- Upper front side muscles — Deltoides, biceps and internal section muscles (expand after contracting)
- Back side muscles — Triceps (contract)
- Lower front side muscles — Palmaris longus and flexor carpiulnaris (contract)
- Phalanx (expands)
- Brachioradialis (expand)
- Back side muscles — Extension digitorum

and abductor policis longus (expand)

#### (c) Body

##### Left side

- Front side muscles — Pectoralis major (expand)
- Back side muscles — Teres minor, teres major and deltoides (contract)
- Side muscles — External oblique abdominis (expand)

##### Right side

- Front side muscles — Pectoralis major (contract)
- Back side muscles — Teres minor, teres major and deltoides (expand)
- Side muscles — External oblique abdominis (contract)

#### (d) Legs

Refer to the section on the Chun Gul Jaseh

### E. Additional Matters Accompanied by Illustration

#### a) Other important matters

1) Purpose: To attack the middle area of the opponent from a close distance while moving to the rear.

2) Characteristics: This movement is characterized by moving to the rear while using the hip, a speciality of Tang Soo Do.

3) Application: This movement is used when the opponent attacks suddenly so that you can counter-attack and move back.

b) Summarized factors to be considered depending on the degree of training:

1) This movement is difficult for beginners to do, but can be performed with accumulated and continuous training.

2) Beginners should practice by stepping forward while performing this technique. With practice they can then perform this technique while moving backward. Retreating is the more important movement with this technique.

3) Beginners should train themselves so as to be able to utilize the waist to the maximum extent.

4) The correct position for the legs must

be assumed.

5) Care must be taken not to lower or tense the shoulder on the side of the attacking hand. Keep the shoulder relaxed at all times.

6) The body must be held correctly (not leaning backward)

c) Illustration depicting the application of this technique.



Fig. 4-549 Application of technique

### 33. *Wheng Jin Kong Kyuk (Side Punch)*

#### A. Diagrams and Explanation of the Correct Movements

##### a) Diagrams



Fig. 4-550  
Beginning Position



Fig. 4-551  
Intermediate Position



Fig. 4-552  
Complete Position



Fig. 4-553  
Front Position

##### b) Explanation

As shown in the above figures, from the ready stance step forward one pace with the right foot while turning the body completely to the side assuming Ki Ma Jaseh (horse

stance sec sect. 18 in the chapter on stances).

The left hand is pulled to the left side of the rib cage, assuming a ready position. At the same time the right hand (starting from the right side of the height of the attacking hand)



is shoulder level. The attacking fist is held palm down. This method can also be used to deliver an attack to the high area (Sang Dan Kong Kyuk). The body should be low so as to stabilize body balance. Remember to turn the body to the side simultaneously with the hand and foot movements.

## B. Diagrams and Explanation of the Incorrect Movements

### a) Body



Fig. 4-554

The upper part of the body is leaning too far to the right.

**ERROR:** When the upper part of the body is leaning too far in the direction of the target, the balance of the body cannot be maintained.



Fig. 4-555

The upper part of the body is leaning too far backward.

**ERROR:** When the upper part of the body is leaning in the opposite direction of the attacking hand the balance of the body is not stabilized and the attacking strength is weak.

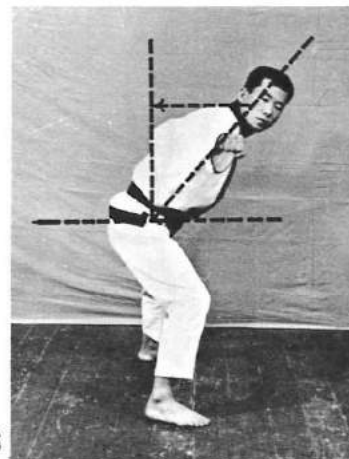


Fig. 4-556

The upper part of the body is leaning too far to the front.

**ERROR:** This position interferes with balance and weakens the attack.

Fig. 4-557

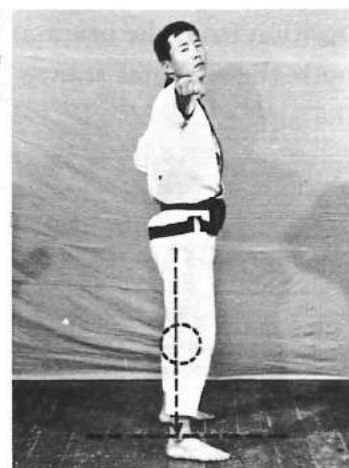
The upper part of the body is leaning too far to the back.



**ERROR:** This position throws the body off balance.

Fig. 4-558

Stance is too high because the knees are not bent enough.



**ERROR:** When the body is too high, the stance and the attack are weak.



Fig. 4-559

The knees are leaning to one side.

**ERROR:** When the knees are leaning to one side there is a lack of concentration on the stance. The position is not suitable for the performance of this technique resulting in a weak stance and an ineffective attack.

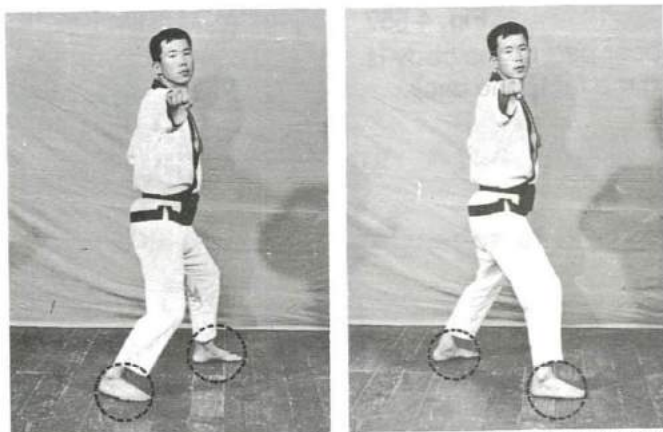


Fig. 4-560, 561 The feet are not held properly but turned either inward or outward.

**ERROR:** An irregular change in the foot position from the original Ki Ma Jaseh destroys both the original stance and proper usage of the hip.

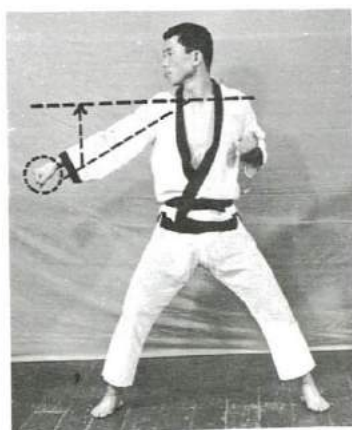


Fig. 4-562

The attacking hand is held too low.

**ERROR:** From this position you can not perform a complete attack to the desired area.



Fig. 4-563

The attacking hand is held too high.

**ERROR:** As above, you cannot achieve an effective attack to the desired area. To attack a high area you should adjust your body height by lowering or raising your stance (i.e., bending the knees). With the arm held in the above position you weaken the attack.

### C. Physical Analysis of Movements

a) Diagram and explanation of balance, angles, height and location of the hands.

(1) Balance: The balance of the body is focused on the abdomen and remains in a vertical line through the axis of the body.

(2) Angle:

(a) Angle for the line of focus is  $90^\circ$  (to the

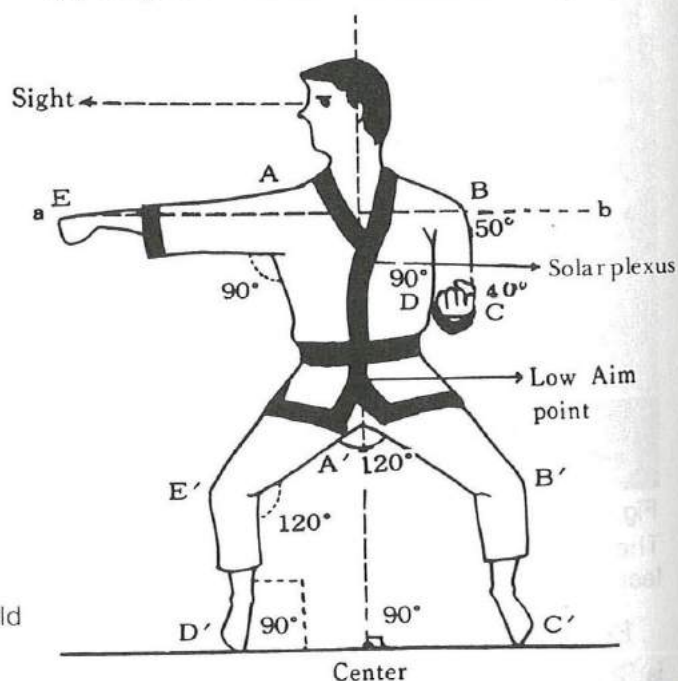


Fig. 4-564 Correct gravity, angle, height and location of the body.



right or attacking side).

(b) The shoulder should be held horizontally ( $180^\circ$ ) (ab line is straight)

(c) Angle for the body turn is  $90^\circ$  (completely to the side)

(d) Angle for the attacking hand is EA line (Straight) =  $180^\circ$

(e) Angle for the attack prepared hand  
angle B =  $50^\circ$ , angle C =  $40^\circ$ , angle D =  $90^\circ$

(f) Angle between the leg and foot  
angle A' =  $120^\circ$ , angle B' =  $120^\circ$ , angle C' =  $90^\circ$ ,  
angle D' =  $90^\circ$  angle E' =  $120^\circ$  (Sa Ko Rip or Ki Ma Jaseh)

(3) Height and location of the hands

(a) Right attacking hand

The hand should be held slightly lower than the height of one's shoulder. The shoulder must be held without tension. It should be relaxed. The fist is grasped strongly. As you deliver the punch, twist your wrist in the same manner as was described for Choong Dan Kong Kyuk, the fist palm down. The correct target area must be aimed at by controlling the height of the body through the stance, i.e., by bending the knees to different levels to bring the body up or down (this is done except in special cases).

The ready hand should be held in the same manner as Choong Dan Kong Kyuk.

(4) Distance and location of the feet.

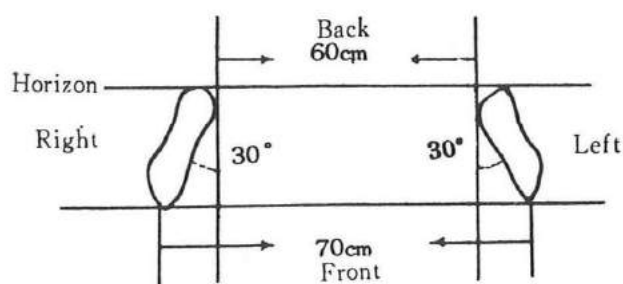


Fig. 4-565 Correct distance and location of the feet

#### D. Physiological Explanation of Movements

a) Practical analysis

(1) Physiological consideration of expansion and contraction of the body.

(a) This movement places emphasis on the expansion and contraction to the left and right sides of the body.

(b) This movement performed by placing emphasis on the arm and hands as this is a hand technique.

(c) The following parts of the body play major roles in this movement.

Bone analysis

Major bones and functions used in performing this movement are as follows:

Arm and hands

Humerus—Performs indirect defense functions

Ulna—Performs indirect defense functions

Radius—Performs indirect defense functions

Metacarpal—Performs direct and indirect functions

Phalanges—Perform direct defense functions

(b) Body

Vertebrae—Performs indirect support functions

Ribs—Perform foundation and additional functions.

Scapula—Performs the foundation of all the functions.

Iliac bone, thigh bone, tibia, fibula and foot bone for both legs (Perform supporting functions).

(2) Muscles

Kinds and functions of the muscles used when this movement is performed are as follows:

(1) Arm and hands

(a) Left side

- Upper front side muscles—Deltoides, biceps and internal section muscles (contract)
- Back side muscles—Triceps (contract)
- Lower front side muscles—Palmaris longus and flexor carpiulnaris (expand)
- Phalanx (contract)
- Brachioradialis (contract)

(b) Right side

- Upper front side muscles—Deltoides, biceps

and internal section muscles (expand after contracting)

- Lower front side muscles—Palmaris longus and flexor carpiulnaris (contract)
- Brachioradialis (expand)
- Back side muscles — Extension digitorum and abductor pollicis longus (expand)

(c) Body

Left side

- Front side muscles—Pectoralis major (expand)
- Back side muscles—Teres minor, teres major and deltoides (contract)
- Side muscles— External oblique abdominis (expand)

Right side

- Front side muscles—Pectoralis major (contract)
- Back side muscles—Teres minor, teres major and deltoides (expand)
- Side muscles — External oblique abdominis — (contract)

Legs:

- Refer to the section on the Chun Gul Jaseh (front stance)

### E. Additional Matters Accompanied by Illustration

a) Others

(1) Purpose: The purpose of this movement is to attack the opponent while maintaining one's safety.

(2) Characteristics: The movement is characterized by attacking completely from the side.

(3) Application: This movement is used to maintain one's safety from an opponent while attacking a somewhat distant position.

b) Summarized factors to be considered depending on the degree of training.

(1) This movement can be learned quickly depending on how well one training. In fact this movement has proven to be most effective and can be executed from a distance from the opponent.

(2) Attacks must be made from the side.

(3) The direction of this movement should be straight out to the side.

(4) The body should be lowered so as to keep the balance of the body stabilized.

(5) Beginners should train themselves so that strength can be properly focused.

(6) This technique can be performed in the Sa Ko Rip Jaseh., Hoo Kool Jaseh and the Ki Ma Jaseh.

c) Illustration depicting application of this technique.

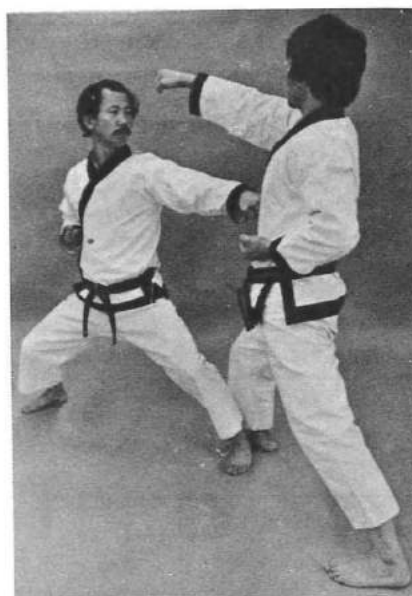


Fig. 4-566 Application of technique



## SECTION 2. Foot Techniques (*Jok Kee Bup*)

### 1. *Bal Ahp Poro Oll Ri Gi Bup* (Front Straight up Kick)

#### A. Diagrams and Explanation of Correct Movements

##### a) Diagrams



Fig. 4-567 Beginning Position



Fig. 4-568 Intermediate Position



Fig. 4-569 Complete Position

##### b) Explanation

This is a preliminary exercise for Ap Cha Gi (Front Snap Kick) or Yup Cha Gi (Side Kick). It is not designed for defense or attack. As the above figures indicate, first from the ready position bend your right knee forward. Stretch your left leg up aiming straight up. Do not bend the left knee. Your eyes should be focused straight ahead and the upper part of your body should face forward. The upper part of the body should be bent forward a bit to keep your balance firm. Both hands take natural action. Kick your left leg up and then bring it down as it was.

- Point your foot forward and then stretch your toes up and back.
- Hold your body in the correct position.
- Don't bend your knee while swinging it up or down.
- Raise your leg as high as possible.
- Remember this action is nothing but a preliminary exercise.

2. Diagrams and explanation of balance, angles, height of foot and position.

(1) Balance:  $90^\circ$  angle from the ground through the axis of the body. Balance is concentrated at the abdomen.

(2) Angle: Angle for eye focus is  $90^\circ$  or straight ahead.

AB = straight line (Sang Dan line)

CD = straight line (Choong Dan Line)

EF = straight line (Ha Dan line)

In the line of angle Ghi, angle  $G = 30^\circ$ ,

#### B. Key Points to Improve This Technique

##### 1. Physical analysis

##### Precautions

Ahp Podo Oll Ri Gi Bup

Fig. 4-570 Correct gravity, angle, height and location of the foot

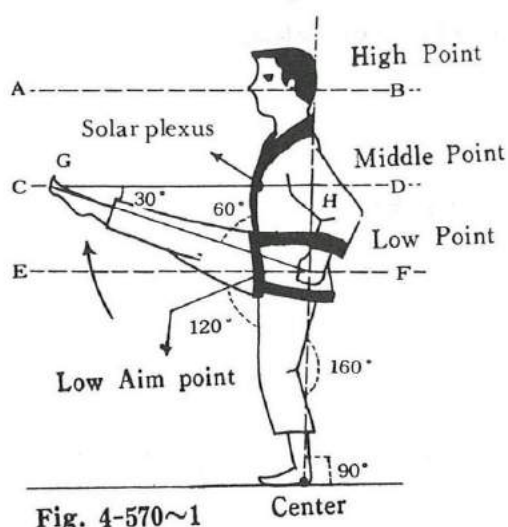


Fig. 4-570~1

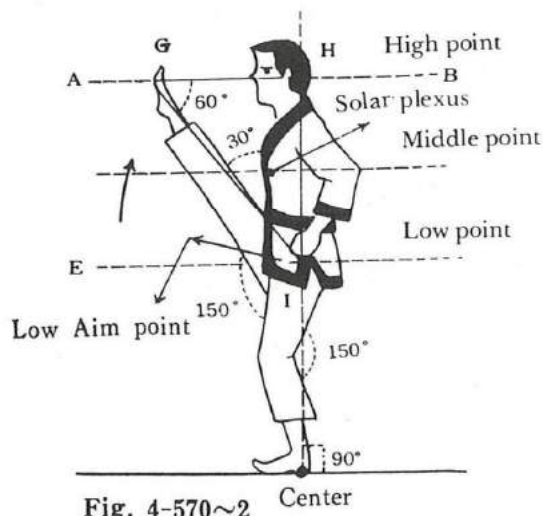


Fig. 4-570~2

angle  $H = 60^\circ$ , Satori angle  $= 120^\circ$  (between both legs), supporting knee angle  $= 160^\circ$

Calf angle from the ground  $= 80^\circ$

(3) Height and position of feet: The kicking foot should be stretched out to the height of the solar plexus and kept straight in front of your body. Toes should be bent back.

(4) Position of the body and hands

(1) Balance:  $90^\circ$  angle from the ground through the abdomen

(2) Angle: Angle for eye  $= 90^\circ$

AB = straight line (Sang Dan Line)

CD = straight line (Choong Dan line)

EF = straight line (Ha Dan line)

In the line of angle GHi, angle  $G = 60^\circ$

angle  $H = 90^\circ$ , angle  $i = 30^\circ$

Satori angle  $= 150^\circ$  (between both legs)

Calf angle from the ground  $70^\circ$

(3) Height of foot and position: The same as in fig. 4-570-2, the height of foot should reach the level of the eye.

(4) Position of body and hands: Position of body and hands for this figure is just the same as in fig. 4-570-1

(1) Center:  $90^\circ$  from the ground through abdomen

(2) Angle: Angle for eye  $= 90^\circ$

AB = straight line (Sang Dan line)

CD = straight line (Choong Dan line)

EF = straight line (Ha Dan line)

Raised foot is at the right angle with the ground; ie:  $180^\circ$

Satori angle  $= 180^\circ$  (between both legs)

Knee supporting angle  $= 30^\circ$

Calf angle to the ground  $= 60^\circ$

(3) Height of foot and position: Position of foot is the same as in fig. 4-570-3 (the highest level you can reach)

(4) Position of body and hands: The same as fig. 4-570-2

### C. Physiological Analysis

#### 1. Practical Analysis

Physiological analysis of the body's flexibility: As this is a foot technique emphasis

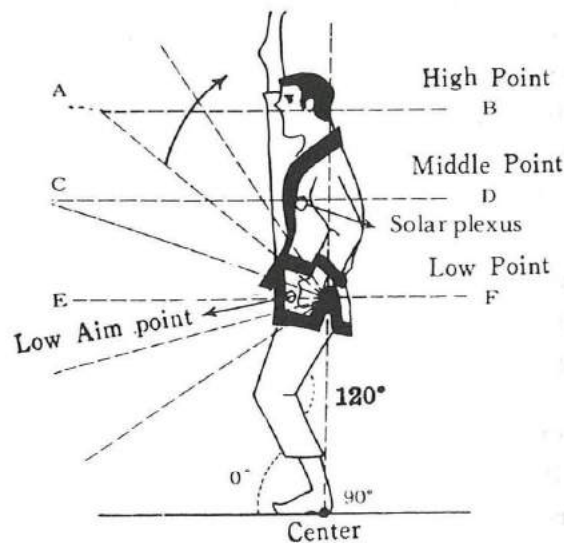


Fig. 4-570~3



is on the feet legs.

The following parts of the body play a major role in this action:

b) Bones:

Innominate bone — Indirect role

Thigh bone (femur)—Direct role

Shin bones (tibia) — Direct role

Sinews — Indirect role

Metatarsals — Indirect role

The Body:

Spinal column—a supporting role.

Shoulder blades (scapula)— a supporting role

c) Muscles: Leading muscles are as follows:

Thigh — Anterior muscle.

Posterior muscle

Right leg and attack foot—Cervical region anterior posterior muscle.

Thigh — Anterior, posterior

Left leg (Supporting foot)

Right side — Anterior muscle, posterior muscle, lateral muscle

Left side — Anterior muscle, posterior muscle, lateral muscle

Additional Important Matters

1. Purpose: preliminary exercise of foot and leg

2. Characteristics: This action is characterized by pulling the toes up and back while raising

your foot and leg high and extending the leg without bending the knee.

Application: Preliminary exercise used neither for defense nor attack.

4. Some points to be learned during training

(1) Beginners are better off using reaction power to raise their foot and leg.

(2) As your skill improves try to raise your foot by use of the foot and leg power alone.

(3) Straighten your foot and leg, stretch the leg out forward and raise the leg.

(4) Assume the correct body position.

5. Precautions:

(1) Concentrate all your strength on your foot and leg.

(2) Pull your toes up and as far back as possible.

(3) Raise your foot toward the center of the body.

(4) Perform the action by extending your raised leg completely.

(5) Try to raise your foot and leg as high as possible.

(6) Stabilize yourself by maintaining your balance through the abdomen and keeping the balance low in your body.

(7) Try to avoid leaning the upper part of your body backward.

## 2. *Bal Yup Poro Oll Ri Gee Byp (Side Straight up Stretch Kick)*

### A. Diagrams and Explanation of Correct Movements

a) Diagrams



Fig. 4-571

Beginning Position



Fig. 4-572

Intermediate Position

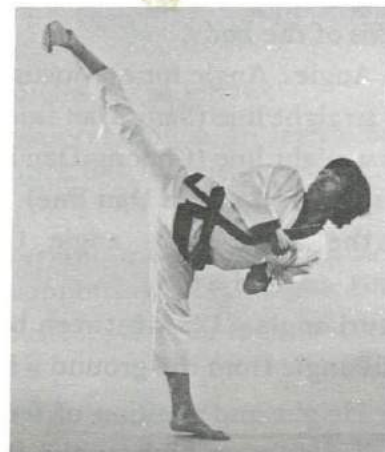


Fig. 4-573

Complete Position

## b) Explanation:

The purpose of this action is not to defend or attack, but to perform a preliminary exercise prior to executing the snap side kick or round house kick. The above figures illustrate the movement. From the ready position, stretch your foot and leg out, focusing your balance on the supporting foot. Pull your toes up and back. Raise your leg toward the side and lean your body to the other side. Your eyes are focused toward the side of the raised foot. Try to raise your foot as high as possible keeping both legs straight.

### B. Major Points to Aid Physical Development, and Related Scientific Explanations.

#### 1. Physical analysis

Reminders for Bal Yup Podò Oll Ri Gee

#### Bup

- Assume the proper body position.
- Lean the upper part of the body to the side and swing your leg straight up to the opposite side.
- Try to keep your balance stable.
- Stretch your leg out straight. Do not bent it, keep your foot in the position for side kick (see section 4, Bal Yup Gom Chee under hand and feet).
- This action is necessary as a preliminary exercise for foot and leg skill.
- Diagrams and explanation of balance, angle, and height of foot.

(1) Balance:  $90^\circ$  from the ground through the axis of the body.

(2) Angle: Angle for eye focus is  $90^\circ$

AB = straight line (Sang Dan line)

CD = straight line (Choong Dan line)

EF = straight line (Ha Dan line)

in the angle GHi, angle  $G = 30^\circ$ , angle  $H = 90^\circ$ , angle  $i = 60^\circ$

Saturi angle =  $120^\circ$  (between both legs)

Calf angle from the ground =  $90^\circ$

(3) Height and position of feet: The raised foot should be as high as the shoulders. Pull your toes in and extending your leg laterally.

(4) Position of body and hands: In

Fig. 4-574 Center angle, height of foot and correct position diagram

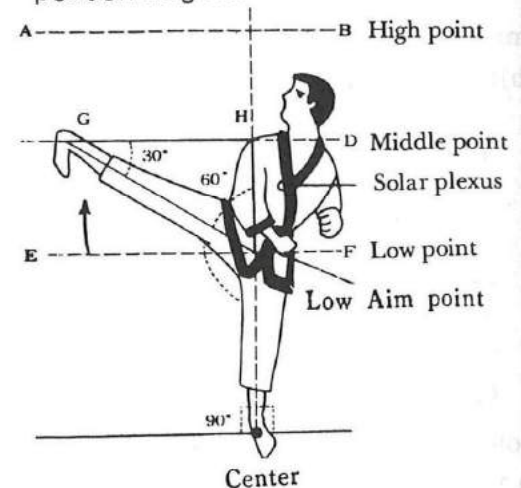


Fig. 4-574-1

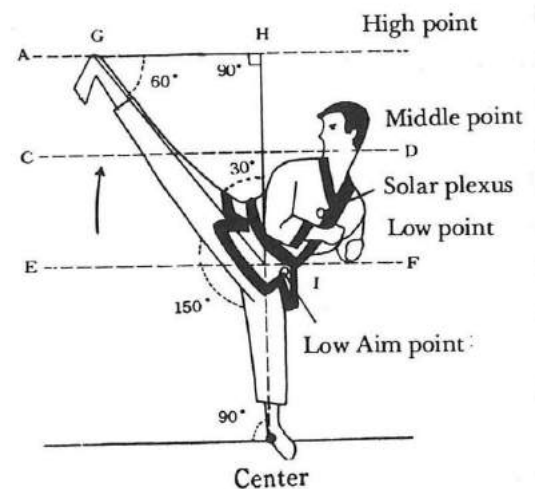


Fig. 4-574-2

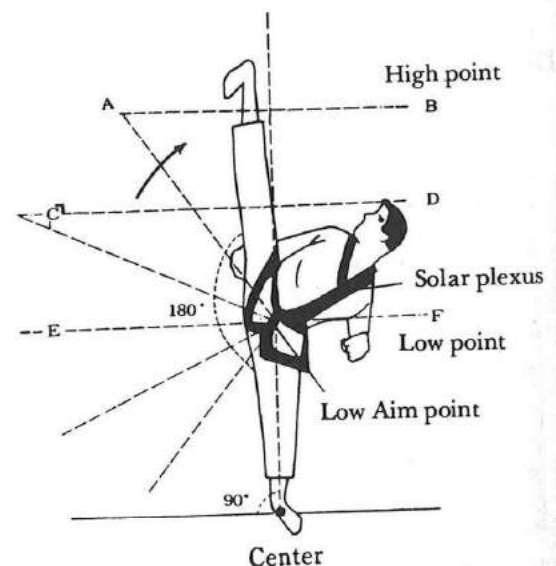


Fig. 4-574-3



principle, the body should assume a natural position. However the upper part of the body will naturally lean to the side as your foot is raised. The degree of leaning increases with the degree to which your foot or leg is raised. Balance is maintained and concentrated at the abdomen. Hands should be held naturally and close to the body. Both fists should be held lightly.

(1) Balance:  $90^\circ$  to the ground and continues in a straight line through the axis of the body.

AB = straight line (Sang Dan line)

CD = straight line (Choong Dan line)

EF = straight line (Ha Dan line)

In the angle GHi, angle  $G = 60^\circ$ , angle  $H = 90^\circ$ , angle  $i = 30^\circ$

Saturi angle =  $150^\circ$  (between both legs)

Calf angle with the ground =  $90^\circ$

(3) Height and position of feet:

Every action is the same as fig. 4-574-1 except that the height of the leg differs as is shown in the figure 4-574-2.

(4) Position of body and hands: Generally every action is the same as described for fig. 4-574-1

(1) Balance:  $90^\circ$  to the ground

(2) Angle: angle for eye focus =  $90^\circ$

AB = straight line (Sang Dan line)

CD = straight line (Choong Dan line)

EF = straight line (Ha Dan line)



Fig. 4-574-4 Application of technique

The raised foot is at a right angle with the ground =  $180^\circ$

Saturi angle =  $180^\circ$  (between both legs)

Calf angle with the ground =  $90^\circ$

(3) Height and position of feet: Every action is the same as described for fig. 4-574-2 but the height of the foot is as shown in fig. 4-574-3

(4) Position of body and hands: General position of the body and hands is the same as fig. 4-574-1.

3. Illustration depicting application of this technique. fig. 574-4

### C. Physiological Analysis

#### a) Practical analysis

Physiological analysis of body flexibility: As this action is a foot technique emphasis is placed on the foot and leg (particularly the foot angle) with the support of each part of the body.

#### b) Bones

The major bones and their roles in this action are as follows:

Innominate bone — indirect role

Thigh bone (femur) — direct role

Shin bone (tibia) — direct role

Phalanx (Phalange) — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role

#### c) The Body:

Spinal column — leading role

Ribs — supporting role

Shoulder blade (scapula) — supporting role

#### d) Muscles:

Leading muscles are as follows:

Thigh — Ex-lateral muscle, In-lateral muscle  
Right foot (attack foot) cervical region anterior muscle:

Thigh: anterior muscle posterior muscle

Left foot (supporting foot): Cervical region — anterior muscle, posterior muscle

Body

Right foot — anterior muscle, posterior muscle

Left foot — anterior muscle, posterior muscle

### D. Important Additional Matters

1. Purpose: Preliminary exercise for foot and leg prior to other kicks.

2. Characteristics: Characterized by turning the ankle — pointing the foot inward pulling the toes up and back, and extending the foot and leg as high to the side as possible.

3. Application: Preliminary exercise used neither as a defense nor an attack.

4. Some points to be learned during training:

- Beginners should hold on to an object or balance bar and then try to raise the leg to the side.
- Try to raise your kicking heel up with the foot pointed to the side and slanted downward.
- Try to pull your toes back and in.
- Turn your hip as you kick.
- Hold your hands naturally and close to the body.

### 3. Phakeso Ahnuro Chagi

*(Outside to Inside Snap Kick)*

#### A. Diagrams and Explanation of Correct Movements

##### a) Diagrams



Fig. 4-575  
Beginning Position



Fig. 4-576  
Intermediate Position

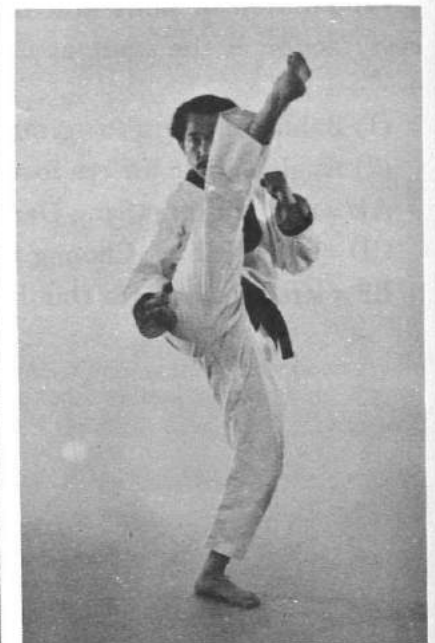


Fig. 4-577  
Complete Position

##### b) Explanation

This is a significant defense but it is also

used for attack purposes. First, balance yourself on the left foot. Next, lift your right foot



slightly to your right side. As you raise your leg when it reaches the highest point bend your knee and snap your foot down to the left knee. This motion should be slightly circular. Contact with the target is made at the moment you hook your foot to the left. Contact is made with the bottom sole of the foot generally and more particularly with the in-step.

Depending on your ability you can deliver strong power and defend against an attack to low area which cannot be covered by most hand techniques.

This technique allows you to benefit from quick timing as it takes more time bring the hands down to the low areas than it does to utilize this foot technique.

## B. Major Points to Aid Development, and Related Explanations.

### a) Physical analysis

1. Remember to maintain a firm balance and develop the habit of kicking as high as possible.
2. Make sure your foot travels with a motion from outside to inside.
3. After kicking make sure the foot is brought quickly to the opposite knee.
4. Contact area is the bottom of the foot.

### b) Diagrams and explanation of balance, angle, height and position of the foot.

#### Physical analysis

- Balance:  $90^\circ$  angle from the ground and remaining through the abdomen.  
 AB = straight line (Sang Dan line)  
 CD = straight line (Choong Dan line)  
 EF = straight line (Ha Dan Line)  
 In the angle GHi, angle G =  $100^\circ$ , angle H =  $60^\circ$ , angle i =  $20^\circ$   
 Raised leg angle from the body =  $30^\circ$   
 Satori angle =  $150^\circ$  (between both legs)  
 Bent knee angle =  $150^\circ$   
 Calf angle with the ground =  $75^\circ$
- Height and Position of foot :  
 This method is chiefly used to defend middle and high areas. The diagrams reflect this.

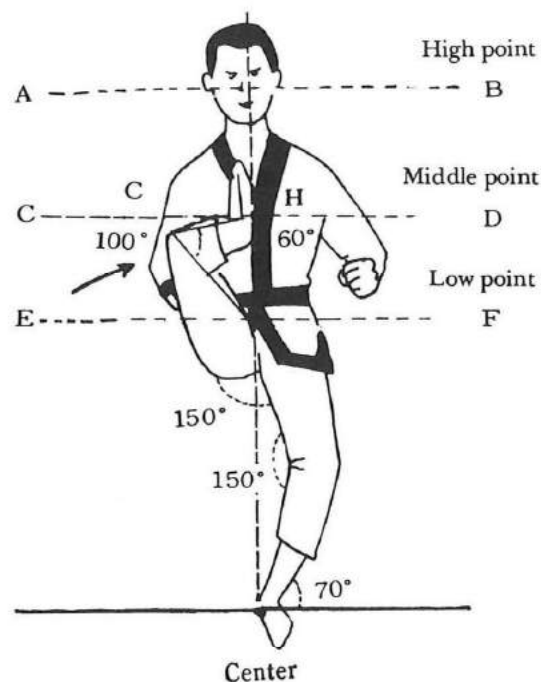


Fig. 4-578 Accurate map of center, angle, and position of foot

- For defense purposes the foot should be held at the height of the solar plexus and at a distance of 30 or 40cm in front of the stomach.
- The knee is bent naturally. The thigh is held as high as possible.  
 The sole of the foot faces the left side.
- Position of the body :  
 In principle, hold your body as naturally as possible. The upper part of the body bends forward as your foot is raised high as it hooks strongly. A stronger defense is made possible by raising the leg higher and snapping it down strongly so that the balance can be firmly concentrated in the abdomen. Hold your hands in a naturally low position.
- Dynamic Observations of this action :  
 It is natural to omit this section since all dynamic analysis is based on the same or similar theories as the previous mentioned ones.
- Allocation of powers (Strong or weak) :  
 Refer to the section on Ha Dan Mahk Kee.

### C. Physiological Analysis

#### a) Practical analysis:

Physiological analysis of body flexibility:

The following parts play a major role in this movement with the support of each part of the body.

Bones: The major bones and their roles are as follows:

Innominate bone - indirect role

Thigh bone (femur) — indirect role

Shin bone (femur) — indirect role

Phalanges — indirect role

Bones and sinews — direct role

Metatarsals — indirect role.

The body:

Spinal column — a leading role

Ribs — supporting role

Shoulder blade (scapula) — supporting role

#### b) Muscle: Leading muscles are as follows:

Legs: Exlateral muscle

Thigh: anterior muscle, posterior muscle, inlateral muscle

Right leg:

Cervical region: anterior muscle, posterior muscle

Left Leg :

Thigh: anterior muscle, posterior muscle

Cervical region: anterior muscle, posterior muscle

Body:

right: anterior muscles

posterior muscles

lateral muscles

Left: anterior muscle

Posterior muscles

Lateral muscles

### D. Additional Important Matters

1. Purpose; Used both defensively and offensively

2. Characteristics; Defense with sole of foot

3. Application: Mainly used as a defense against a strong attack or against an attack with a weapon such as a pole or stick.

4. Illustration depicting application of this technique.

5. Some points to be learned during training.

- Practice: Kick your feet as high as possible during training.
- The main part of the foot to be used in this action is the sole and upper part of the sole beneath the toes.
- Try to use the hip reaction power as much as possible.
- After making contact quickly bring foot to the opposite knee.
- Maintain balance at all times.



Fig. 4-579 Application of technique



#### 4. Ahneso Phakuro Chagi (Inside to Outside Kick)

##### A. Diagrams and Explanation of Correct Movements

###### a) Diagrams



Fig. 4-580  
Beginning Position



Fig. 4-581  
Intermediate Position



Fig. 4-582  
Complete Position

###### b) Explanation:

From the ready position, raise your right foot slightly to the left. Continue to raise your right leg as high as possible and strongly snap your leg down to the right side. Push your leg out straight forward as it descends. Keep the leg straight. The leg is kicked in a circular motion from inside to outside.

##### B. Major Points for Improving Your Physical Development, and Related Explanations:

###### a) Physical analysis

###### Reminders:

- Pay attention to stabilizing your balance.
- Assume the correct body position.
- Always kick your leg as high as possible.
- Try to extend the leg keeping it straight throughout the kick.
- Try to swing your foot in a wide circle from inside to outside.
- Make contact with the sole or heel.

b) Diagrams and explanation of balance, angle, height and position of feet.

- Balance:  $90^\circ$  from the ground through abdomen

Angle: for eye focus =  $90^\circ$

AB = straight line (Sang Dan line)

CD = straight line (Choong Dan line)

EF = straight line (Ha Dan line)

In the angle GHi, angle G =  $80^\circ$ ; angle H =  $90^\circ$ , angle i =  $30^\circ$

Saturi angle =  $150^\circ$

Calf angle to the ground =  $70^\circ$

• Height and location of feet: The standard for raising your foot in this defense paractice is Sang Dan (high area). The height of the foot

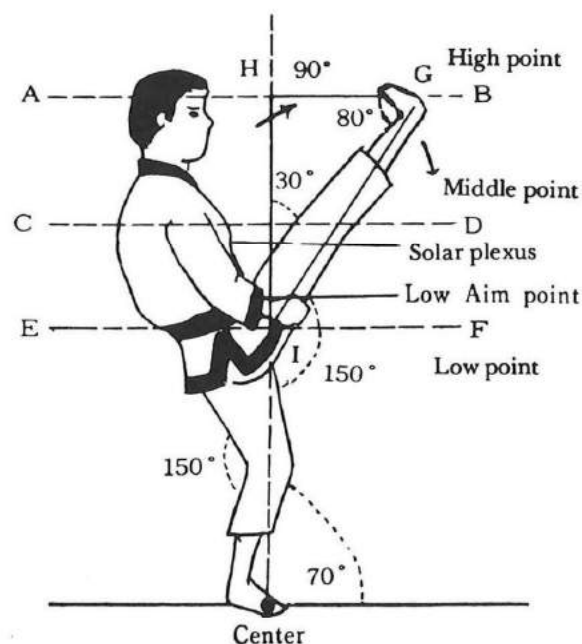


Fig. 4-583 Center angle, height of foot and position

should be at a level just below the opponent's nose. The ideal location of the foot is at a distance of 70cm directly in front of the opponent's nose and mouth area.

**Position of the Body and Hands:** Generally it is the same as was previously described for Bal Ahp Podo Oll Ri Gee Bup (front straight up kick)

**Dynamic Observations of this action:** The same as described in the section on dynamic analysis

**Allocation of power for this action:** The same as described for Ha Dan Mahk Kee.

### C. Physiological Analysis

- Physiological analysis of body flexibility.

The following parts of the body play major roles in this movement.

- a) Bones — Major bones and their functions for this technique are as follows:

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shinbone (tibia) — indirect role

Phalanges — indirect role

Ptjer bones and sinews — direct role

Metatarsals — indirect role

The Body:

Spinal column — leading role

Rins — supporting role

The shoulder blade (scapula) — supporting role

- b) Muscle: Leading muscles are as follows:

Foot and leg:

Thigh: ex-lateral muscles, anterior muscles, posterior muscles, in-lateral muscles

Right Leg

Cervical region — anterior muscle, posterior muscle

Thigh — anterior muscle, posterior muscle

Left leg

Cervical region — Anterior muscle, posterior muscle

Upper body:

Right side: anterior muscles, posterior muscles, lateral muscles

Left side: anterior muscles, posterior muscles, lateral muscles

### D. Additional Major Points

1. Purpose: Defensive and offensive

2. Characteristics: Defense by pushing with the foot.

3. Application: Used offensively with a circular motion. Used as a defense against a weapon with the foot acting in a pushing manner on making contact with the target.

4. Some points to be learned during training:

- Develop the habit of kicking as high as possible.

- The part of the foot to be used for defense is the sole and heel of the foot.

- Make full use of balance and reaction power.

5. Illustration depicting application of this technique.

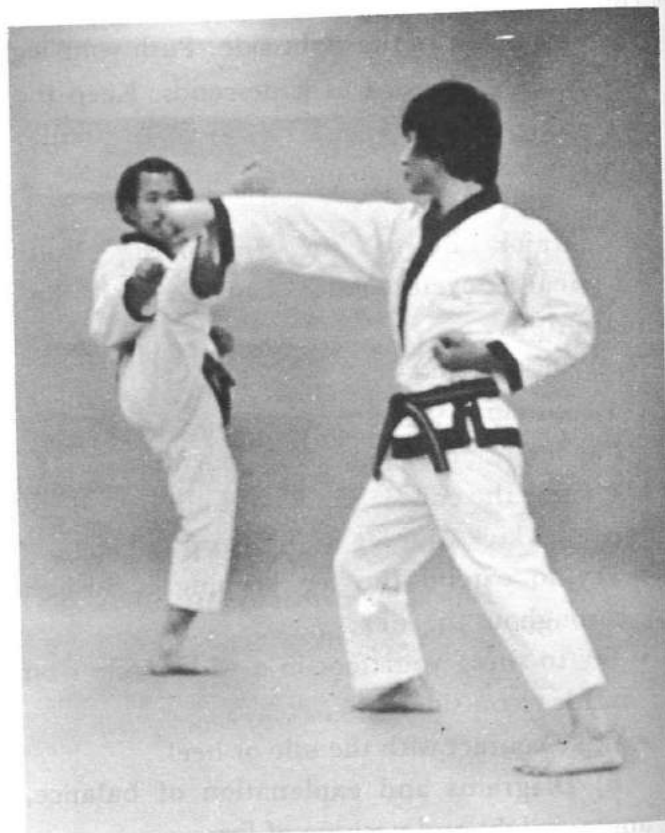


Fig. 4-584 Application of technique



## 5. *Ahp Cha Nut Gi Bup* (Front Snap Kick)

### A. Diagrams and Explanation of Correct Movements

#### a) Diagrams



Fig. 4-585  
Beginning Position



Fig. 4-586  
Intermediate Position



Fig. 4-587  
Complete Position

#### b) Explanation

From the ready position, bend the left leg and bring left knee as high as possible keeping the upper body naturally straight or slightly

bent forward. Maintain the height of the knee and kick the foot straight out so that leg is extended straight out. Return in the same manner. Refer to illustrations.

### B. Diagrams and Explanation of Incorrect Techniques.

#### • Eye focus:

Incorrect focus — looking down instead of straight ahead.

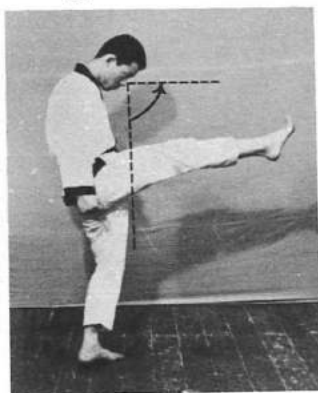


Fig. 4-588  
Incorrect focus-looking down  
instead of straight ahead

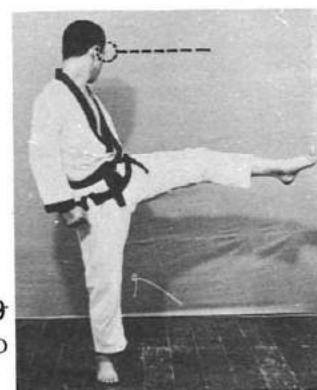


Fig. 4-589  
Incorrect focus directed to  
the side instead of the front.

**ERROR:** Mental and physical attitudes must operate together. By looking down you will not be able to focus your attention and strength on the target. You cannot see the opponent.

**ERROR:** The same as described for fig. 4-588.

## • Body position :

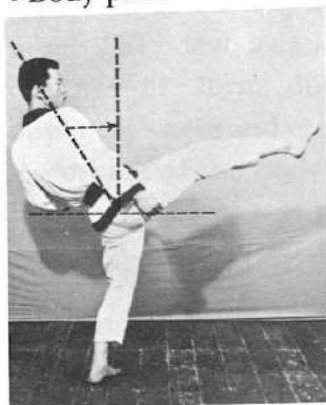


Fig. 4-590

The upper part of the body is leaning back too far:

**ERROR:** This results in an unstable position because too much weight is concentrated toward the rear.



Fig. 4-591

The upper part of the body is leaning toward the side of the standing leg.

**ERROR:** Balance is weak. In this position you can not utilize your hip. Therefore, the attack is weak.

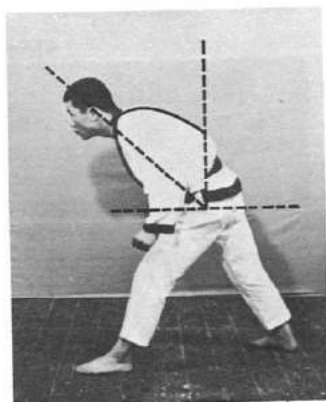


Fig. 4-592

The back remains bent forward when the foot is returned to the floor directly after kicking.

**ERROR:** When one kicks forward, it is natural for the back to be slightly bent. However it is disadvantageous for the back to remain bent after the kick. The practitioner must be in a ready position for the next attack.

## • Leg and foot



Fig. 4-593

The entire body is lifted and the heel is raised off the ground when kicking

**ERROR:** Especially when one kicks high, it is natural to slightly lift the heel. However, when it is lifted too much balance becomes unstable and power is weak resulting in a weak attack.



Fig. 4-594

The leg is not extended when kicking.

**ERROR:** If the leg is bent instead of being fully stretched the attack lacks distance and power.

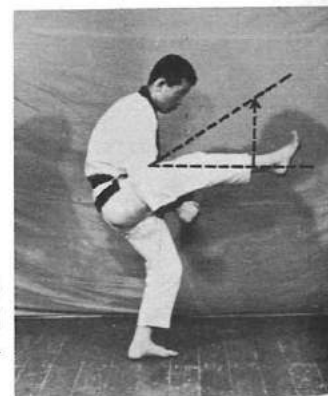


Fig. 4-595

The knee was not raised before starting to kick forward.

**ERROR:** If you kick from the ground, you strike the target from below and glance off the target. If you kick straight forward from the height of the bent knee you strike the target with a straight, direct hit.





Demonstration of Jump front kick.





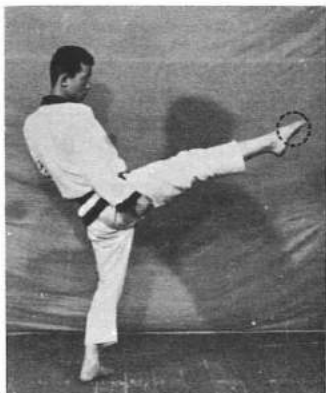


Fig. 4-596

The foot is bent back towards the body.

**ERROR:** If you attack with the foot bent back you shorten your reach and you make contact with the entire bottom of the foot. This weakens the attack as you cannot focus your strength sharply if the entire bottom of the foot is used.



Fig. 4-597

The foot is held too far to the left.

**ERROR:** You cannot strike the target or utilize the hip properly in this position.



Fig. 4-598

Foot is held too far to the right.

**ERROR:** Same as above fig. 4-597.

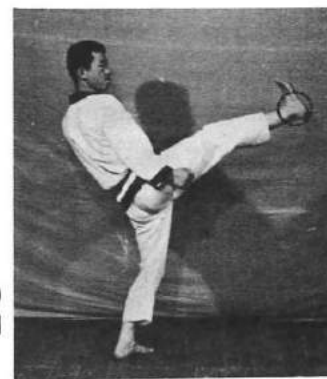


Fig. 4-599

The toes are pointed forward when kicking.

**ERROR:** Your toes will contact the target first in this position, causing them injury.

### C. Physical Analysis of This Movement

Balance, angle, height and position of foot

Balance:  $90^\circ$  from the ground through abdomen

Angle: Angle for eye focus =  $90^\circ$  (the same as described for the straight up kick)

Height and location of foot: Ahp Cha Nut Gi Bup is based on Sang Dan Bup (high area) (the same as described for straight up kick)

Diagrams of balance, angle, height of foot and position of foot.

Position of body and hands: The same as described for straight up kick.

Balance should be focused at the abdomen.

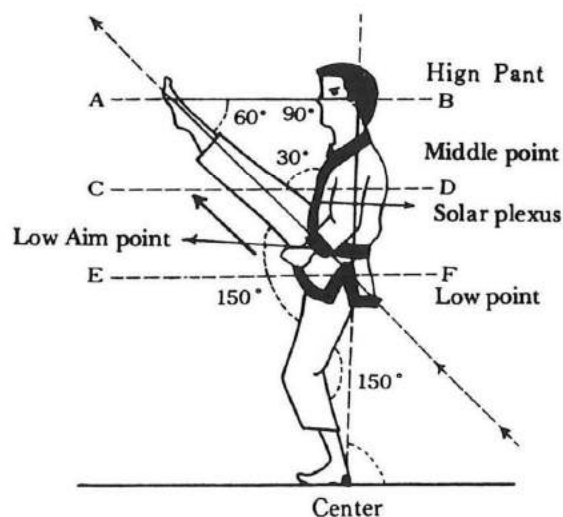


Fig. 4-600 Accurate center, angle, height of foot and position

### D. Physiological Analysis of this Movement

Practical analysis:

The following parts of the body play a major role in this action with the support of the entire body.

a) Bones — the following play a leading role in this action.

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — direct role

Other bones and sinews — indirect role

Metatarsals — indirect role

Upper Body

Spinal column — leading role

Rib — supporting role

Shoulder blade (scapula) — supporting role

b) Muscles

Leading muscles are as follows:

Thigh: anterior muscles, posterior muscles

Right leg (attack foot):

Cervical region — anterior muscle, posterior muscle

Thigh — anterior muscle, posterior muscle

Left leg (supporting foot):

Cervical region — anterior muscle, posterior muscle

Upper Body

Right side: anterior muscle, posterior muscle, lateral muscle

Left side: anterior muscle, posterior muscle, lateral muscle

### E. Additional Important Conditions:

1. Purpose: Attack or offensive
2. Characteristics: Strong attack while maintaining balance and safety.
3. Application: To attack strongly from a distance against an opponent in front.
4. Illustration depicting application of this technique.
5. Some points to be learned during training:

- Beginners should concentrate on holding the foot properly with the toes back and on extending the leg straight out from the raised knee.

- In the beginning pay attention to form rather than the strength of the attack.

Practice using the hip properly.

When you kick hold the knee as high as possible and kick straight out.

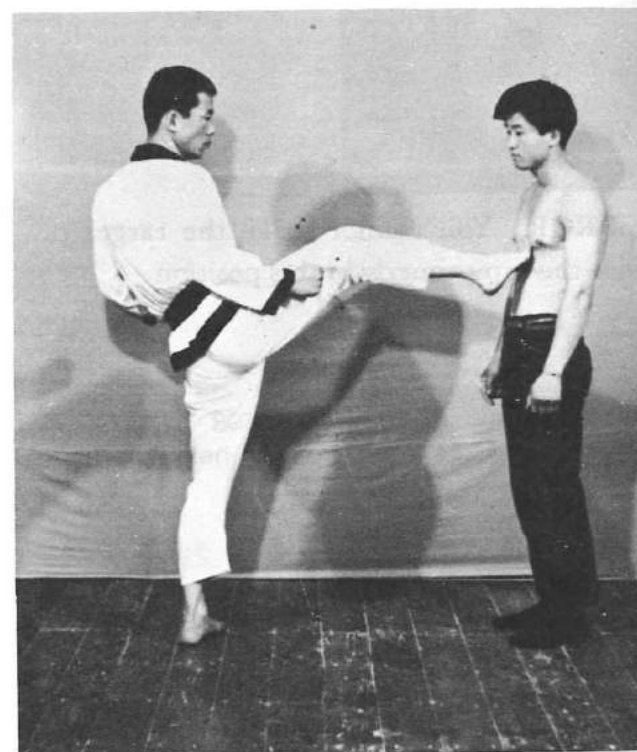


Fig. 4-601 Application of technique



## 6. *Yup Cha Gi Bup* (Front Side Kick)

### A. Diagrams and Expanation of Correct Movements

#### a) Diagrams



Fig. 4-602

Beginning Position



Fig. 4-603

Intermediate Position



Fig. 4-604

Complete Position



Fig. 4-605

Backside Position



Fig. 4-606

Front side Position

#### b) Explanation

This action is almost the same as was described for *Ahp Cha Nut Gi Bup* (front snap kick) but the difference is the following: As you kick simultaneously pivot 90° on your supporting foot. This turns the hip toward the kicking foot giving the leg more reach.

2. Angle: The same as the above.

3. Height of the foot and its position: High area kick (*Sang Dan Bup*) is standard for the *Ahp Cha Nut Gi Bup*.

4. As in the *Ahp Cha Nut Gi Bup*, bend the knee of the supporting foot slightly.

5. Other actions are generally the same as for *Yup Cha Gi Bup*.

### B. Reminders

- Try care to balance yourself properly.
- Try to assume the correct body position.
- Remember that in this movement practically all methods and points are generally similar to those of *Ahp Cha Nut Gi Bup*.
- Remember that the difference between *Ahp Cha Nut Gi* and this kick is that this kick is delivered with your body diagonally to the side rather than the front.
- Try to develop the habit of kicking as high as possible.

### C. Physical Analysis of Action

Diagrams and explanation of balance, angle, height of foot and position.

1. Balance: The same as described in the *Ahp Cha Nut Gi Bup*.

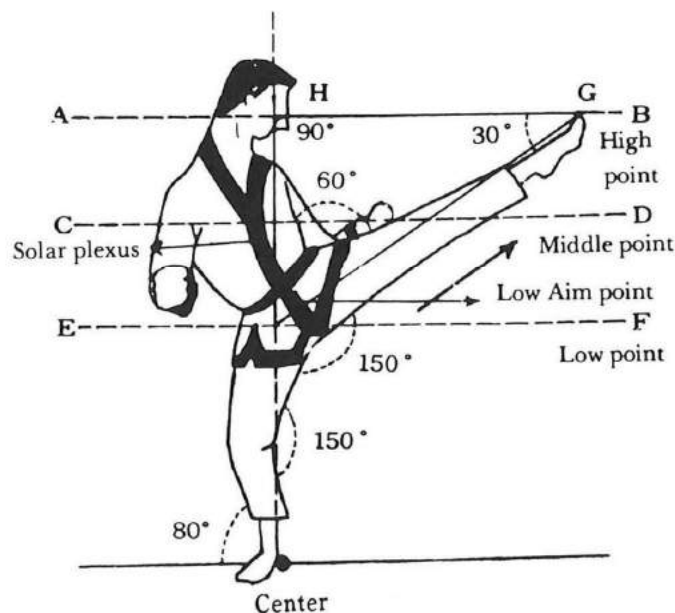


Fig. 4-607 Accurate center, angle, height of foot, and position

6. Accurate balance, angle, position of foot and height: Actually the body is facing the side and the kick is delivered in a frontal attack direction.

7. Position of body and hands: The same as in Ahp Cha Nut Gi Bup.

#### D. Physiological Analysis of Action

a) Physiological analysis of flexibility of body

The following parts of the body play major roles in this action supported by each part of the body;

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinew — indirect role

Metatarsals — indirect role

Upper body:

Right side: anterior muscle, posterior muscle, lateral muscle

Left side: anterior muscle, posterior muscle, lateral muscle

#### E. Additional Important Matters

1. Purpose: Offense

2. Characteristics: It is advantageous to kick forward with an extended reach of the leg.

3. Application: It is used to attack using the maximum reaction power of the hip at a long distance from the opponent.

4. Illustration of application of this technique:

5. Some points to be learned during training:

(1) Make sure beginners do not initially confuse this technique with Ahp Cha Nut Gi Bup.

(2) This action is apt to make the body lean too far back. Pay attention to avoid this situation.

(3) Try to turn your hip to the side as much as possible.

(4) Try to pull your toes back strongly.



Fig. 4-608 Application of technique

### 7. Peet Cha Kee Bup (Reverse Round House Kick)

#### A. Diagrams and Explanation of Accurate Action

a) Diagrams



Fig. 4-609  
Beginning  
Position



Fig. 4-610  
Intermediate  
Position



Fig. 4-611  
Complete  
Position



## b) Explanation:

This technique is best understood by thinking of it as the opposite of a Round House kick (Dullyo Cha Kee Bup) both in position and direction of turning. In the round house kick the leg bends from behind and snaps to the side in a forward direction. However in this kick your leg is bent in front of the body and kicks to the outside in a backward direction. See fig-4-608 for a correct illustration of this movement.

To perform this kick, from the ready stance, lift the right foot and bring it over to the left side (see figure 4-609). From this position deliver a curved snap to the right side as high as possible. As you kick your hip is turned to the left. Remember to coordinate each movement so that upper and lower body movements and hip movements are performed simultaneously. Contact is made with the ball of the foot.

**B. Reminders:**

1. Make sure your balance is stable.
2. Assume the correct position.
3. When beginning training it is effective to move the right foot slightly to the side before kicking with the left foot.
4. Develop the habit of raising the leg and foot as high as possible.

**C. Physical Analysis of Movement**

Diagrams and explanation of balance, angle, height of foot, and position.

- Balance:  $90^\circ$  from the ground through the abdomen
- Angle: angle for eye focus =  $90^\circ$  to the front.

AB = straight line (Sang Dan Line)

CD = straight line (Choong Dan Line)

EF = straight line (Ha Dan Line)

In the triangle GHi, angle G =  $30^\circ$ , angle H =  $90^\circ$ , angle i =  $60^\circ$

Supporting knee angle =  $160^\circ$

Calf angle to the ground =  $80^\circ$

Height of foot and its angle:

- Choong Dan Bup (Middle area) is the standard for this diagram of Pect Cha Kee Bup.
- You can kick  $30^\circ$  to  $60^\circ$  to the right with your leg.
- The standing leg is slightly bent.
- The foot is positioned closer to your body than in Ahp Cha Nut Gi Bup.
- Position of body and hands: Generally, the position of body and hands is the same as that in the Ahp Cha Nut Gi Bup.

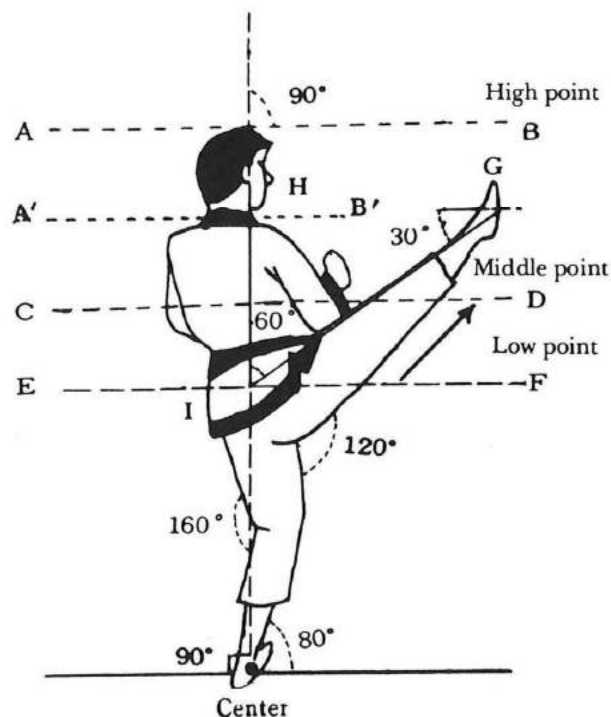


Fig. 4-612 Accurate center, angle, height of foot, and position

**D. Physiological Analysis of Actions:**

Physiological analysis of body's flexibility.

The following parts of the body play major roles in this action supported by each part of the body;

Innommate bone — indirect role

Thigh bone: (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role.

Upper body:

Spinal column — a leading role

Ribs — supporting role

Shoulder Blade (scapula) — supporting role

Muscles:

The major muscles used in this action are as follows:

Thigh: anterior muscle, posterior muscle

Right Leg (attack foot)

Cervical region: anterior muscle, posterior muscle

Thigh: anterior muscle, posterior muscle

Left Leg (supporting foot)

Cervical region: anterior muscle, posterior muscle

Upper Body

Right side: anterior muscles, posterior muscles, lateral muscles

Left side: anterior muscles, posterior muscles, lateral muscles

#### E. Additional Important Matters

1. Purpose: To attack the side of the opponent without use of the hip

2. Characteristics: The attack power of this kick is comparatively weak. The advantage of this kick is that you are able to use it to attack unexpectedly and suddenly.

3. Application: It is used to attack in an unexpected direction and with sudden and unexpected timing.

4. Illustration depicting application of this technique

5. Points to be learned during training

(1) This technique is difficult for beginners to perform.

(2) When performing this technique it is advantageous and more effective to step first with one foot moving forward and then to kick with the opposite foot.

(3) This technique requires a lot of training and repeated practice to perform correctly.

(4) It is more advantageous to use the top of the foot than the sole to make contact with the target when performing this technique.

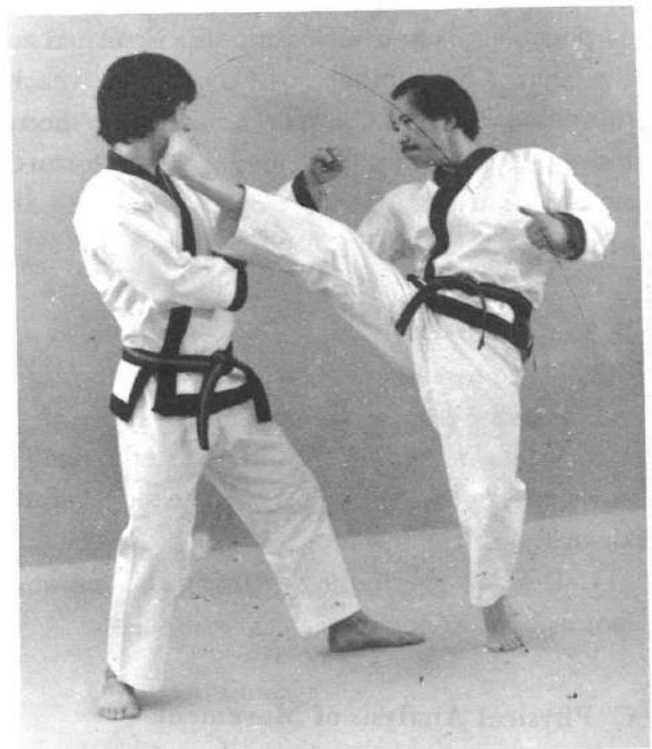


Fig. 4-613 Application of technique



## 8. Dull Ryo Cha Gi Bup (Round House Kick)

### A. Diagrams and Explanation of Correct Movements

#### a) Diagrams



Fig. 4-614  
Beginning Position



Fig. 4-615  
Intermediate Position



Fig. 4-616  
Frontside Position



Fig. 4-617  
Complete Position

#### b) Explanation

Dull Ryo Cha Gi has the same or similar principles as Ahp Cha Nut Gi Bup. The difference is that you can turn your body quickly from the opponent and kick with lateral direction. Moreover, when performing this technique one is facing the opponent and is able to attack his front and side, while protecting your own body by turning to the side while you kick. This helps prevent a counter attack to your upper body. This action is more difficult than Ahp Cha Nut Gi and continuous efforts should be made to perfect it.

To perform this technique:

From the ready position, lift the right knee to the right side of the body while turning the hip to the left. The left foot pivots naturally to the left. Next kick or extend the lower part of the leg forward from the knee to the target. Complete the turning of the hip for reaction power. Contact with the target can be made with the top of the foot or with the ball of the foot. When using the ball of the foot for contact, the foot is held in toward the ankle exposing the bottom of the foot.

After striking the target, bring the bottom

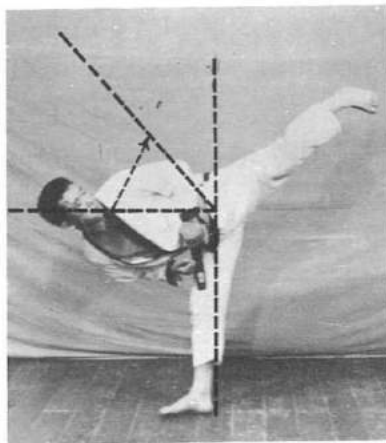
of the leg and the foot back while the knee remains at the same raised level. Next lower the knee and return the foot to the ground.

### B. Diagrams and Explanation of Incorrect Movements



Fig. 4-618  
Not utilizing the hip when kicking.

**ERROR:** Without using reaction power of the hip, the attack power is weak. Also, without turning the hip you lose the benefit of greater distance achieved through leg extension.



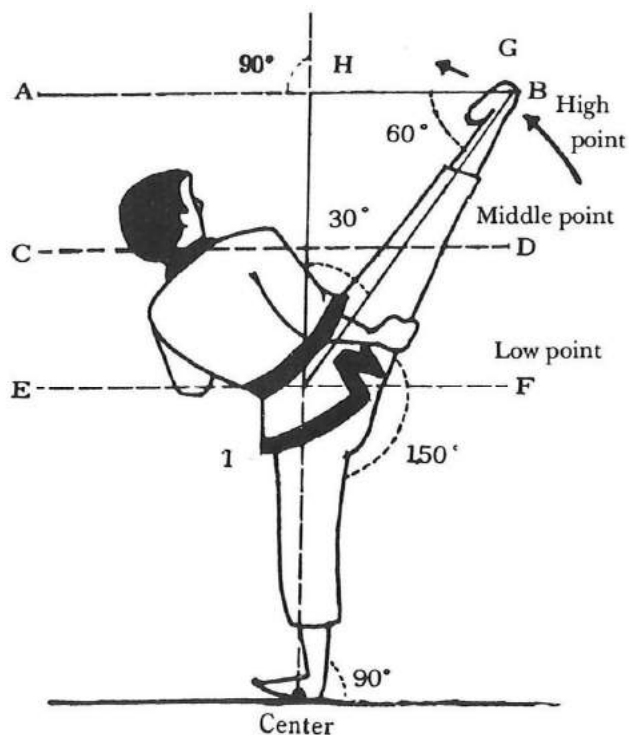
**Fig. 4-619**  
Kicking while leaning the body too low.

**ERROR:** Though the foot can be raised a little higher when you lean further down, this prevents you from being prepared for the next motion.

### C. Physical Analysis of Action.

Balance, angle, height of foot and its position

(Diagrams and explanation)



**Fig. 4-620** Accurate center, angle, height of foot, and its position

a) Balance: Is the same as described for Yup Podo Cha Gi Bup.

angle: The same as described for Yup Podo Cha Gi Bup.

b) Height of the foot and its position:

Sang Dan Bup (high area) is standard for this kick.

- It is characterized by a foot attack executed in a circular motion.
- The attack is performed by extending the upper leg from the knee.
- All other actions except the above are the same as in the Yup Cha Gi Bup.

Position of body and hands: The same as in the Up Podo Cha Gi Bup.

### C. Physiological Analysis of Action

Physiological analysis of the body's flexibility

- The following parts of the body play major roles in this action, supported by each part of the body:

Innominate bone — indirect role.

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role

Upper Body

Spinal column — leading role

Ribs — supporting role

Shoulder blade (scapula) — supporting role.

Muscles: The major muscles to be used in this action are as follows:

Thigh: anterior muscles, posterior muscles

Right Leg (attack foot): Cervical region — anterior muscle, posterior muscle. Thigh — anterior muscle, posterior muscle

Left Leg: Cervical region — anterior muscle, posterior muscle.

Upper Body

Right side: anterior muscle, posterior muscle, lateral muscle

Left side: anterior muscles, posterior muscles, lateral muscles.





Demonstration of Jump Roundhouse kick.





### E. Additional Important Matters

1. Purpose: To attack the side and front of the opponent with your foot.
2. Characteristics: Strong reaction power.
3. Application: It is used to counter attack an opponent while avoiding unexpected lateral or front attacks.
4. Illustration depicting application of this movement
5. Some points to be learned during training:
  - (1) As this movement is a little difficult for beginners to perform, it is desirable to begin training in this technique only after the Ahp Cha Nut Gi Bup has been mastered.
  - (2) Perform this technique so that it is clearly distinguished from the Ahp Cha Nut Gi

Bup and Yup Cha Gi Bup.

3. Try to coordinate hip movement so that you can utilize reaction power.



Fig. 4-621 Application of technique

## 9. Yup Podo Cha Gi Bup (Side Snap Kick)

### A. Diagrams and Explanation of Correct Movements

#### a) Diagrams



Fig. 4-622  
Beginning  
Position



Fig. 4-623  
Intermediate  
Position

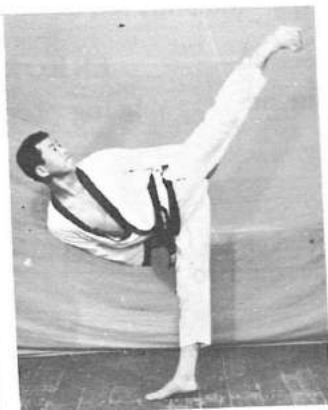


Fig. 4-624  
Complete  
Position



Fig. 4-625  
Backside  
Position



Fig. 4-626  
Rightside Position

#### b) Explanation

From the ready position lift the right knee obliquely. The knee is facing up. Extend the lower leg from the knee directly to the side. Contact to the target is made with the edge of the heel. Use of this area of the foot can be

mastered by hard and continuous training.

Immediately following the foot attack return the foot to the initial position. It is important to remember that once the knee is raised to the proper position you must main-

tain this position throughout the kick. Make sure you do not turn the knee to face the ground.

## B. Diagrams and Explanation of Incorrect Movements

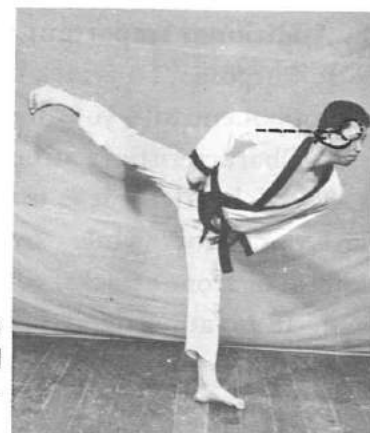


Fig. 4-629

Eye focus is directed toward the opposite side of the attack and the target.

**ERROR:** The same as in fig. 4-628



Fig. 4-627

Eye focus is directed forward.

**ERROR:** Focusing in a different direction from the attack and target area ruins your accuracy.

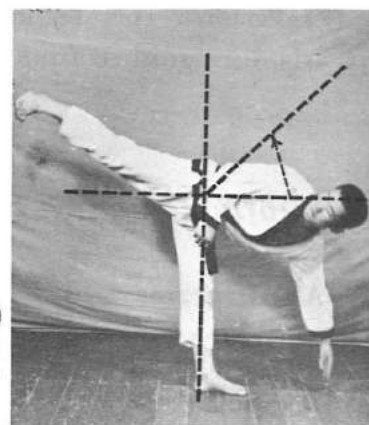


Fig. 4-630

The attacking foot is raised by leaning the upper part of the body too far down.

**ERROR:** This position prevents one from being prepared for the next action.

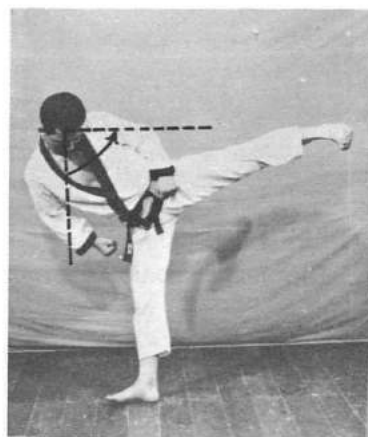


Fig. 4-628

Eye focus is directed to the ground.

**ERROR:** The same as for fig. 4-627

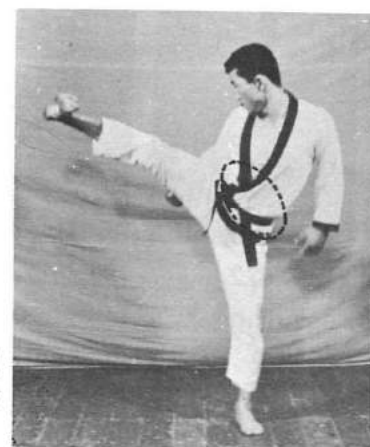


Fig. 4-631

Kicking without turning the hip.

**ERROR:** Without use of the waist one cannot exert full power or full extension of the leg.





Fig 4-632

The heel of the supporting leg is raised off the floor.

**ERROR:** If the heel is lifted from the ground balance becomes accordingly weak.

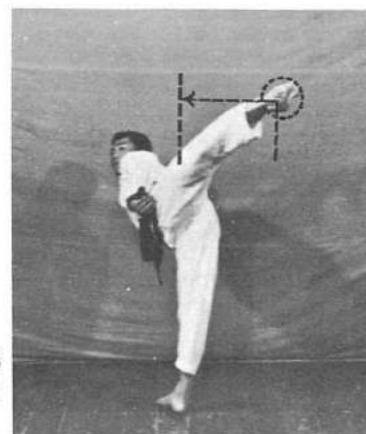


Fig. 4-635

The attacking foot is brought too far back.

**ERROR:** The attack is inaccurate because the line of sight is obstructed. Also it is difficult to return to the ready position.



Fig. 4-633

The attacking leg is bent at the knee.

**ERROR:** Complete attack power cannot be had and full extension is lost.

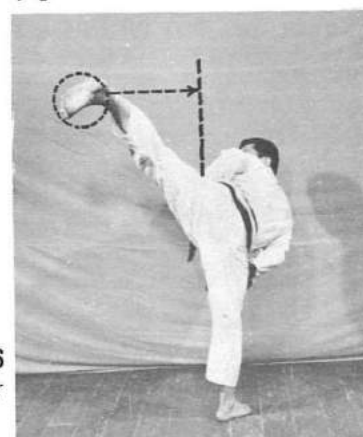


Fig. 4-636

The attacking foot is too far forward.

**ERROR:** Causes an inaccurate attack. Also you can not fully utilize the hip.

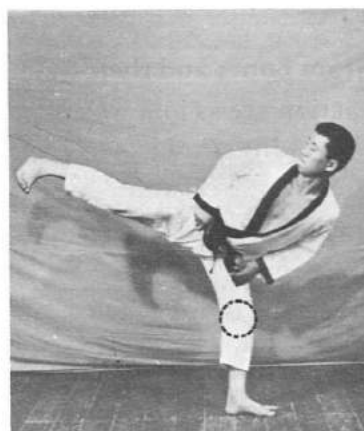


Fig. 4-634

The knee of the supporting leg is bent.

**ERROR:** With a bent knee on the supporting leg, one cannot fully utilize the waist.

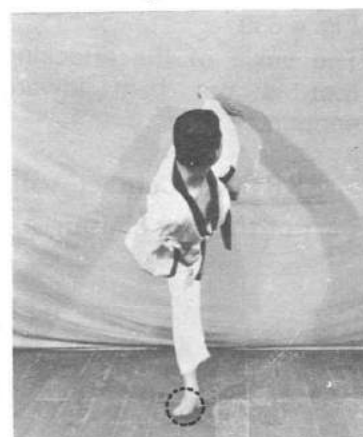


Fig. 4-637

Toes are pointed too far back and the standing leg is turned too far.

**ERROR:** If you pivot too much on the standing leg this action makes the waist turn too much and foot power cannot be coordinated resulting in the whole body being turned backward and kicking toward the back rather than the side. Balance is weak due to overturning. Also, it is difficult to return to ready position.



Fig. 4-638

The toes of the attacking foot are sticking up. The foot is not held properly for the side kick.

**ERROR:** With the toes on the attacking foot sticking up they will reach the target first and the attack power will be weak. Strength cannot be concentrated and focused in the foot itself.

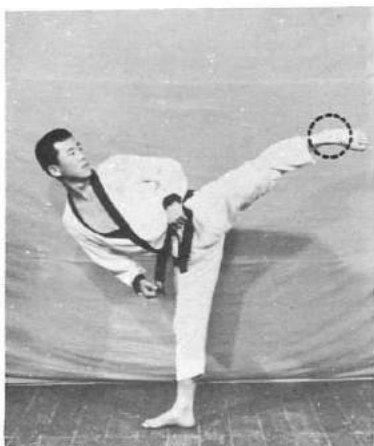


Fig. 4-639

The ankle of the attacking foot is not bent inward enough.

**ERROR:** Contact will be with the front part of the foot causing a weak attack.

### C. Physical Analysis of Action

Balance, angle, height of foot, and its position.

(Diagrams and explanation)

**Balance:** The same as in the Ahp Cha Nut Gi Bup.

**Angle:** The same as in the Bal Yup Podo Oll Ri Gi Bup.

**Height of foot, position:** Sang Dan Bup (high area) is standard in the Yup Podo Cha Gi Bup.

**Position of Body and Hands:** The same as in Bal Yup Podo Oll Ri Gi Bup.

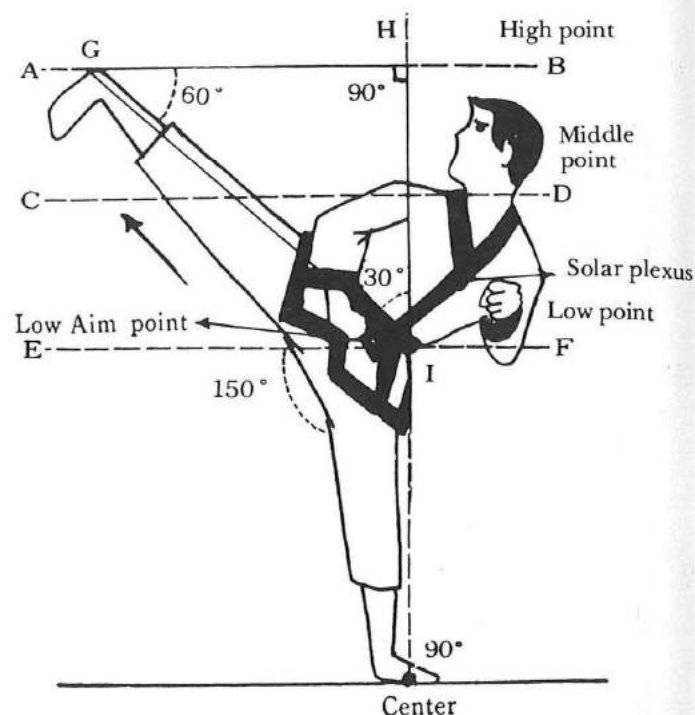


Fig. 4-640 Accurate center, angle, foot angle, and its position

### D. Physiological Analysis of Action

**Physiological analysis of body's flexibility:** The following parts of the body play major roles in this action, supported by each part of the whole body:

**Bones:** The important bones and their functions as used for this action are as follows:

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role

**Upper Body:**

Spinal column — leading role

Ribs — supporting role

Shoulder blade (scapula) — supporting role

**Muscles:** The major muscles used in this action are as follows:

Thigh: anterior muscle, posterior muscle



Right leg: Cervical region — anterior muscle, posterior muscle

Thigh: anterior muscle, posterior muscle

Left Leg: anterior muscle, posterior muscle

Upper Body

Right side: anterior muscle, posterior muscle, lateral muscle

Left side: anterior muscle, posterior muscle, lateral muscle

### E. Additional Matters

1. Purpose: Lateral attack against the opponent

2. Characteristics : With this kick you are capable of attacking from a distance while securing your own safety.

3. Application: To counter attack effectively at a distance against a hand attack from the opponent and to attack quickly and strongly with lateral motion.

4. Illustration of the application of this technique.

5. The following items should be borne in mind for reference according the degree of training:

(1) It is difficult to maintain balance with this technique and it therefore requires a

great deal of training to perform it correctly.

(2) It is necessary for beginners to acquire this skill initially by holding on to a fixed object or balance bar.

(3) Try to pull your toes back, lower the front of the foot and raise the heel when you extend your leg to the side.

(4) Try to raise the foot and leg as high as possible while kicking.

(5) Turn your body completely to the side and extend your leg to the side. When you complete the kick both your body and leg are facing sideways.

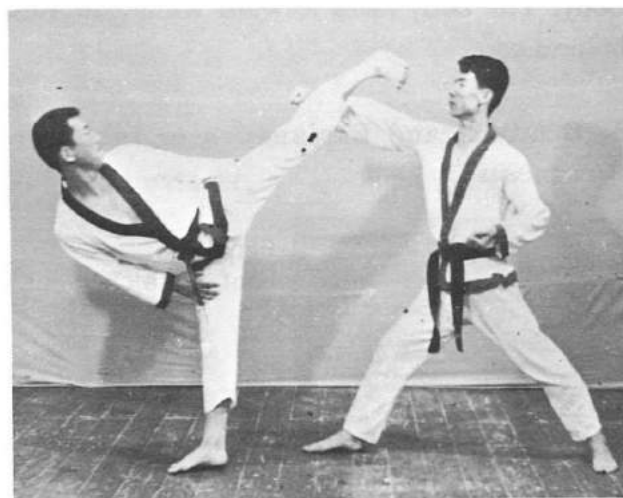


Fig. 4-641 Application of technique

## 10. Dwi Podo Cha Gi Bup (Back Snap Kick)

### A. Diagrams and Explanation of Correct Movements

#### a) Diagrams



Fig. 4-642 Beginning Position



Fig. 4-643 Intermediate Position



Fig. 4-644 Complete Position

## b) Explanation

Dwi Cha Gi is designed to attack or defend against an opponent who is behind you. It is performed by kicking backwards with the heel.

Directions for executing this technique are as follows:

From the ready position, lift the right knee. Leading with the heel of the right foot, extend your entire right leg straight behind you. The area that makes contact with the target is the heel of the foot. The upper part of the body leans forward during the kick. Do not turn the body. The body faces forward while you kick behind you.

### B. Diagrams and Explanation os Incorrect Movements

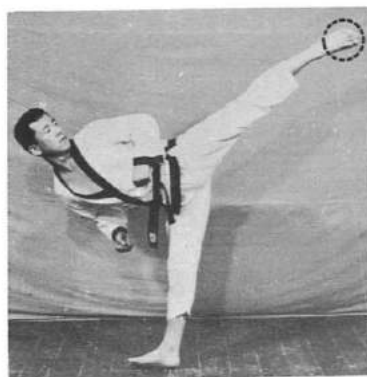


Fig. 4-645  
Foot is stretched out.

**ERROR:** The ball of the foot will strike the target first resulting in a weak attack.



Fig. 4-646  
The knee or attacking leg is bent and is not fully extended.

**ERROR:** This results in a loss of distance and weak power.



Fig. 4-647

The leg is just lifted off the floor instead of extended from the bent knee position.

**ERROR:** This is not effective as an attack.

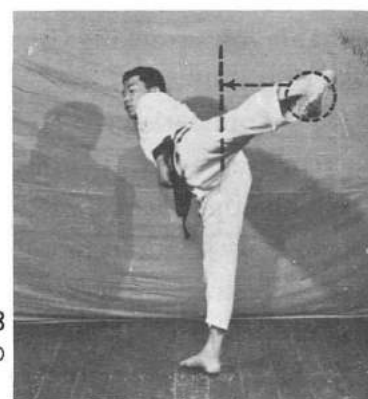


Fig. 4-648

Attacking leg leans too far to the right.

**ERROR:** Causes an inaccurate attack.

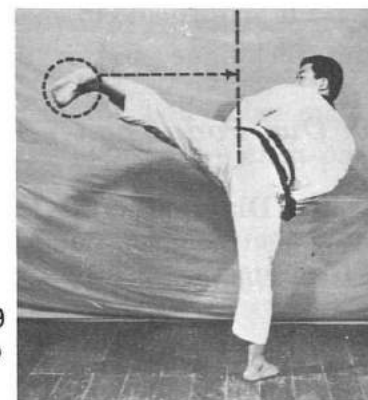


Fig. 4-649

The attacking leg leans too far to the left.

**ERROR:** Causes an inaccurate attack.

### C. Physical Analysis of Movement

Diagrams and explanation of balance, angle, height of foot, and its position.

Balance: 90° from the ground through the abdomen

Line of sight: Eye focus should be directed backwards toward the target.

AB = A straight line (Choong Dan Line)

CD = straight line (Ha Dan Line)



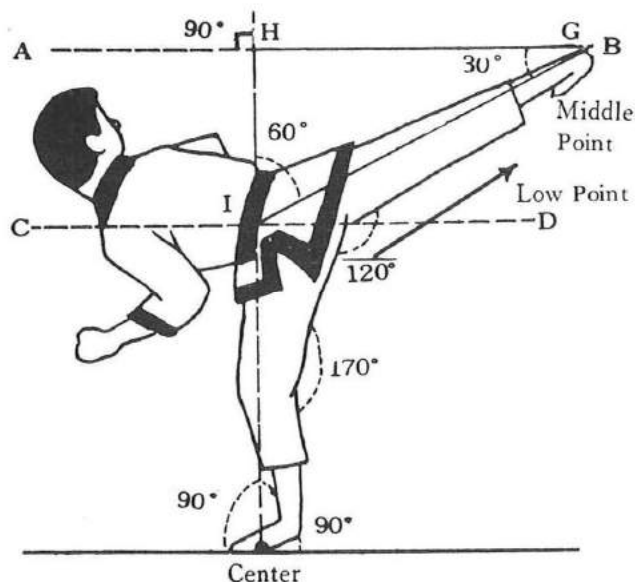


Fig. 4-650 Accurate center, angle, foot angle, and its position

In triangle GHi, angle  $G = 30^\circ$ , angle

$H = 90^\circ$ , angle  $i = 60^\circ$

Saturi angle  $= 120^\circ$

Calf angle to the ground  $= 85^\circ$

Height of foot and its position: Choong Dan Bup (middle area) is standard for the Dwi Podo Cha Gi Bup. Stretch and kick directly backwards, and bear in mind the following

- Attack with your heel, pulling your toes and foot up toward the ankle.
- The height of the foot is at the level of the solar plexus.
- Bend the standing leg slightly and kick with the opposite leg directly backwards extending the leg completely.
- Position of the body and hands:
- Bend your body forward reasonably.
- Hold the hands naturally and bend the elbow.
- Keep the hands close to the body.

#### E. Additional Matters

1. Purpose: Attack or offense
2. Characteristics: Attack in a backward direction.
3. Application: It is used to attack an opponent behind you.
4. Illustration depicting application of this technique.
5. Some points to be learned during training.
  - (1) Beginners should not attempt this technique too soon.
  - (2) Take care to adjust the distance and accuracy of the attack when beginning to learn the movement.
  - (3) The part of the foot to be used for attack is the heel.
  - (4) Try to stretch out your leg effectively with good balance.

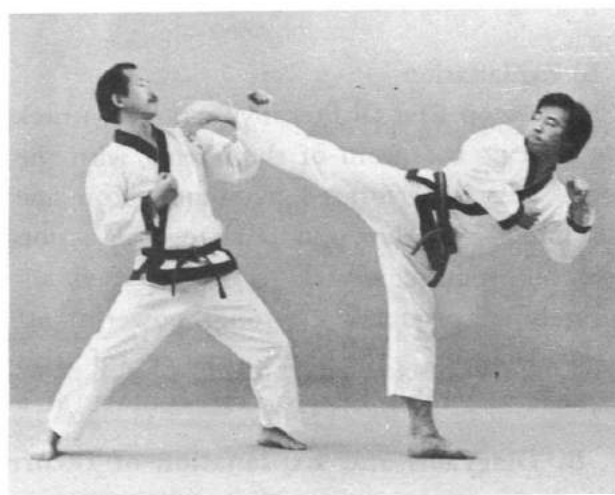


Fig. 4-651 Application of technique

## 11. Moo Roop Cha Gi Bup (Knee Kick)

### A. Diagrams and Explanation of the Correct Movements

#### a) Diagrams



Fig. 4-652  
Beginning Position



Fig. 4-653  
Intermediate Position



Fig. 4-654  
Complete Position

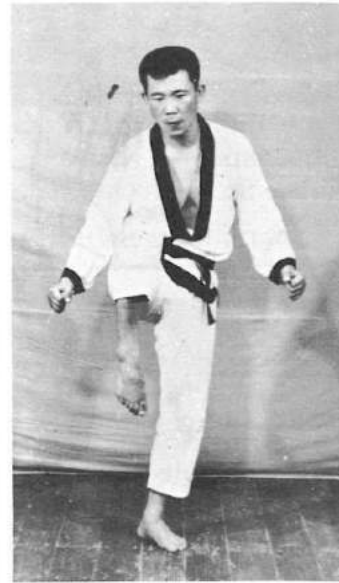


Fig. 4-655  
Front side Position

#### b) Explanation.

Moo Roop Cha Gi literally means to attack the face or the groin of the enemy with the knee. This is performed by standing on one foot and raising the opposite knee. This action does not require any skill. If it is used accurately, it produces a strong, powerful attack. However, the performance of this requires inevitable face to face contact at a

close distance. Therefore, before using this technique, be prepared for self-sacrifice and trouble. To perform this technique:

From the ready position, raise the right knee with a snap while contracting your body. Naturally lean the upper part of the body forward. The area which makes contact with the target is the top of the knee.

### B. Diagrams and Explanation of Incorrect Movements.



Fig. 4-656  
Eye focus is directed to the ground.

**ERROR:** You are not able to look in the direction of the attack.



Fig 4-656-1  
The upper part of the body is lifted.

**ERROR:** With the body not contracted the attack and balance are weak.





**Fig. 4-657**  
The heel of the supporting foot is raised from the ground.

**ERROR:** In this position attack power is weak and balance is unstable.



**Fig. 4-658**  
The knee is too low.

**ERROR:** You cannot produce strong attacking power if you do not kick your knee up high.

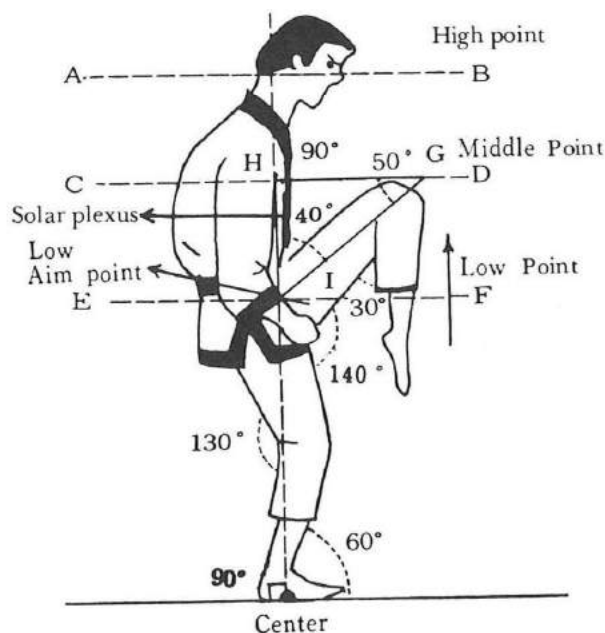


**Fig. 4-659**  
The attacking knee is not bent enough.

**ERROR:** If the lower part of your leg and foot is stretched forward the attack power is weak because you cannot focus your strength to the top of the knee. Also in this position it is possible for the opponent to grab and hold your leg.

### C. Physical Analysis of Actions

a) Diagrams and Explanations balance, angle, height of foot, and position.



**Fig. 4-660** Accurate center, angle, foot angle, and its position

1. Balance:  $90^\circ$  from the ground through the abdomen
2. Angle: Angle for eye focus is  $90^\circ$   
 AB = straight line (Sang Dan Line)  
 CD = straight line (Choong Dan Line)  
 EF = straight line (Ha Dan Line)  
 In the triangle GHi, angle G =  $50^\circ$ , angle H =  $90^\circ$ , angle i =  $40^\circ$   
 Satori angle =  $100^\circ$  (between both legs)  
 Supporting knee angle =  $130^\circ$  (with the standing foot)

Knee angle with the attacking leg =  $10^\circ$

Calf angle to the ground =  $60^\circ$

3. Height of the foot and the foot position
- As this method is designed for attacking with only the knee the distance of the attack is short, and Choong Dan (middle area) is standard.
- The knee of the attacking leg should be as high as the solar plexus of the opponent.
- The position of the attacking foot is about 20

— 30cm from one's right front and at the same height as Ha Dan.

- This action is characterized by striking with the knee.
- Attacking leg, calf, and foot are bent inward as far as possible and held toward the body.
- The supporting leg is bent.  
Position of the body and hands
- The body is bent forward.
- The hands assume a natural position.
- Strengthen and lower the hands by bending the elbow.

#### D. Physiological Analysis of the Movement

The following parts of the body play major roles in this action supported by each part of the whole body.

##### Bones

The important bones and their functions as used for this movement are as follows:

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role

##### Upper Body

Spinal column — leading role

Rib — supporting role

Shoulder blade (scapula) — supporting role

##### Muscles

The major muscles used in this action are as follows:

Thigh: anterior muscle  
posterior muscle

##### Right Leg

Cervical region: anterior muscle, posterior muscle

Thigh: anterior muscle posterior muscle

Left Leg: anterior muscle  
posterior muscle

##### Upper Body

Right side: anterior muscle, posterior muscle, lateral muscle

Left side: anterior muscle, posterior muscle, lateral muscle

#### E. Additional Items

1. Purpose: Attack or offense

2. Characteristics: Strong attack with the knee at close range.

3. Application: It is often used in self-defense when the opponent is very close.

4. Illustration depicting application of technique.

5. Some points to be learned during training

(1) Make sure to pull the lower part of the leg in towards the body. (bend the knee)

(2) It is advantageous to lower your body when attacking.

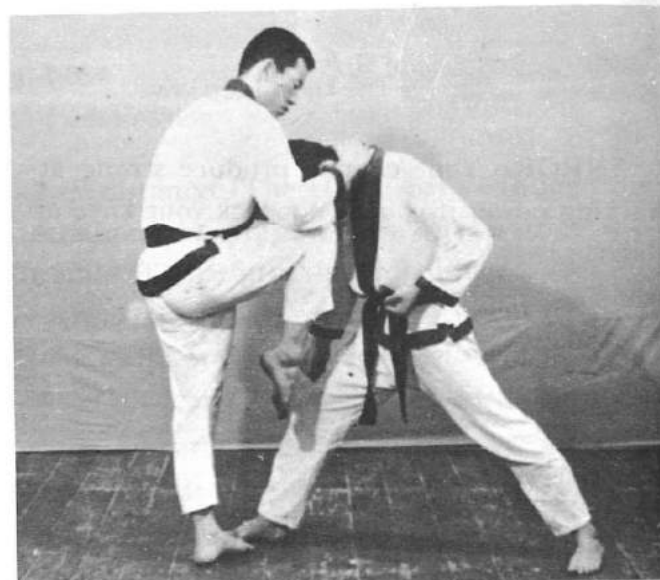


Fig. 4-661 Application of technique



## 12. Chit Pahl Gi Bup (Stomp)

### A) Diagrams and Explanation of Correct Movements.

#### a) Diagrams



Fig. 4-662 Beginning Position



Fig. 4-663 Intermediate Position

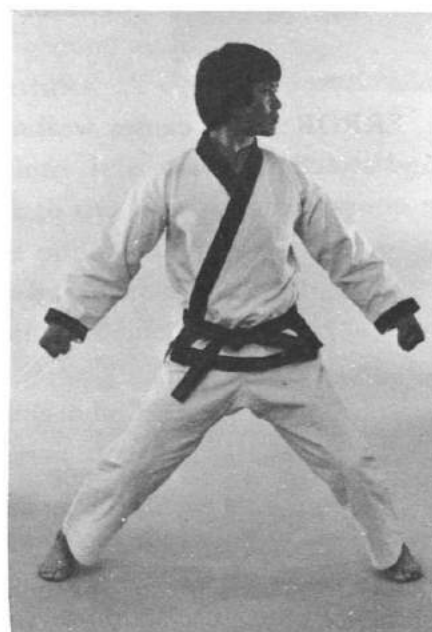


Fig. 4-664 Complete Position

#### b) Explanation:

This technique is used for stomping on the opponent's body or his vital parts with the heel when the enemy has fallen down. It is also used as a convenient attack by stomping on the enemy to cause him to move placing you in a favorable position or to cause him to

lose his balance. To perform this technique, from ready position, lift the left foot to the right knee and make the sole of the foot face the knee. Stamp the foot down to the ground landing in a complete Ki Ma Stance. Make contact with the heel and outside edge of the sole of the foot.

### B. Diagrams and Explanation of the Incorrect Movements

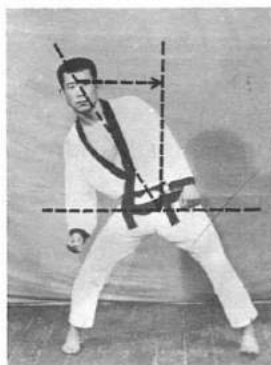


Fig. 4-665  
The upper part of the body is leaning to the right side.

**ERROR:** The body is not balanced or stable. Also this is not a complete ready position for the next motion.

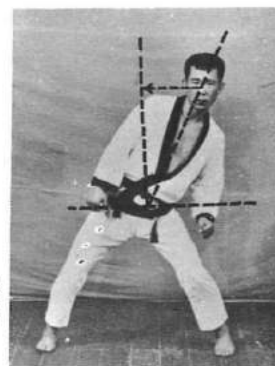


Fig. 4-666  
The upper part of the body is leaning to the left side.

**ERROR:** The same reason as above (fig. 4-665)

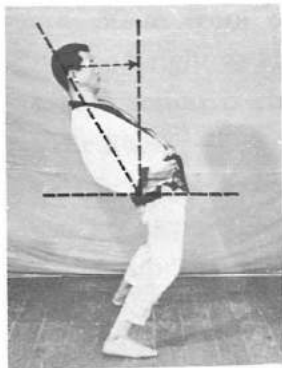


Fig. 4-667  
The upper part of the body is leaning to the rear.

**ERROR:** This causes weakness in balance and attack power.

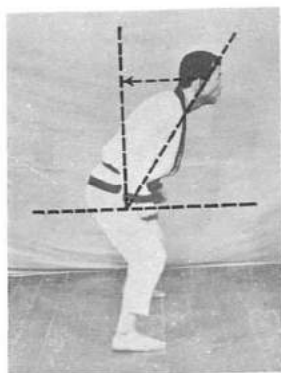


Fig. 4-668  
The upper part of the body is leaning forward.

**ERROR:** This places the body in an unbalanced position.



Fig. 4-669  
Both legs are stretched too far apart.

**ERROR:** This position is unbalanced and has bad physiological effects.

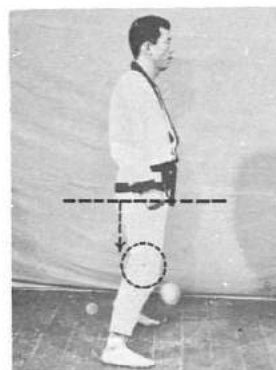


Fig. 4-670  
The legs are not bent enough.

**ERROR:** The stance is weak, therefore the attack will also be weak.

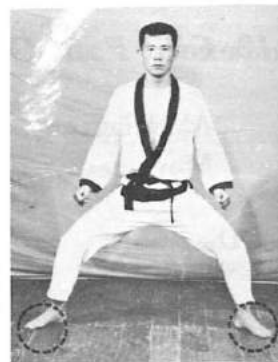


Fig. 4-671  
The toes are pointed outward.

**ERROR:** The front part of the foot contacts the target first producing a weak effect.

### C. Physical Analysis of Action.

Diagrams and explanation of balance, angle, height of foot and foot position.

Balance:  $90^\circ$  from the ground through the abdomen.

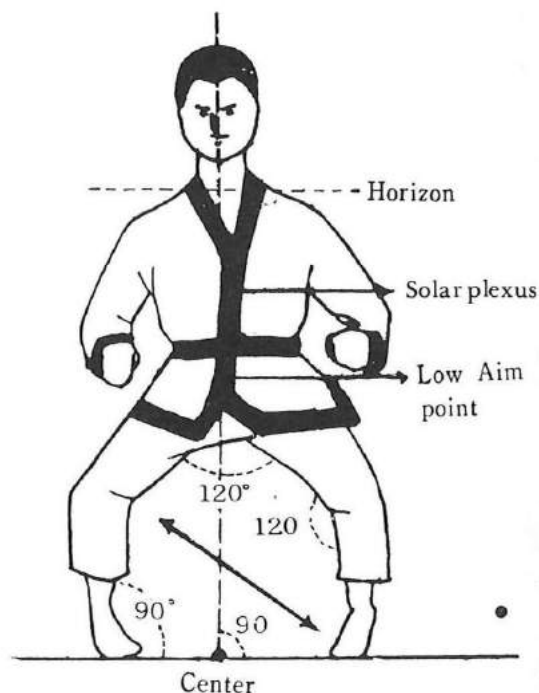


Fig. 4-672 Accurate center, angle, height of foot, and its position

Angle: angle for eye focus =  $90^\circ$  looking straight ahead.

Saturi angle (between both legs) =  $120^\circ$

Foot angle to the ground (attack target) =  $90^\circ$

Height and position of foot.

• This movement is designed for a ground at-



tack characterized by pounding or stamping down with the foot.

- The attack is made chiefly with the heel.
- Maintain foot balance.
- The knee should be bent even in the supporting leg.

#### Position of Body and Hands:

- Assume a natural position with the upper part of the body, chest, and waist. Both hands should be held in the same manner as in the Ahp Cha Nut Gi Bup.

### D. Physiological Analysis of the Movement

The following parts of the body play major roles in this movement supported by each part of the whole body.

#### Bones

The important bones and their functions as used for this action are as follows:

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role

#### Upper Body

Spinal column — leading role

Rib — Supporting role

Shoulder blade (scapula) — Supporting role

#### Muscles

The major muscles used in this action are as follows:

Thigh: anterior muscle, posterior muscle

#### Right Leg:

Cervical region — anterior muscle, posterior muscle

Thigh — Anterior muscle, posterior muscle

Left Leg: anterior muscle, posterior muscle

### • Upper Body

Right side: anterior muscle, posterior muscle, lateral muscle

Left side: anterior muscle, posterior muscle, lateral muscle

### E. Additional Matters

1. Purpose: ground attack

2. Characteristics: A strong, powerful and well balanced attack

3. Application: It is used for delivering a decisive attack to the vital areas of the top of the foot of the opponent or to any area of an opponent who has fallen to the ground.

4. Illustration depicting application of technique.

5. Some points to be learned during training

(1) This action does not require any particular training, even as a beginner.

(2) To improve this technique, condition your heel in order to harden the area.

(3) When performing this technique it is advantageous to lower your body.



Fig. 4-673 Application of technique

### 13. *Dwi Dull Ryo Cha Gi Bup* (Back Spinning Kick)

#### A. Diagrams and Explanation of Accurate Action

##### a) Diagrams



Fig. 4-674 Beginning Position



Fig. 4-675 Intermediate Position



Fig. 4-676 Complete Position

##### b) Explanation

To perform this kick pivot on the left feet  $360^\circ$  (whole turn) while lifting the extended right leg.

Turn the body in a complete circle while simultaneously raising the straightened leg to target height. Strike the target strongly with the heel of the foot.

Refer to fig. 4-674, 4-675, and 4-676 for correct movements.

#### B. Diagrams and Explanations of Incorrect Movements.

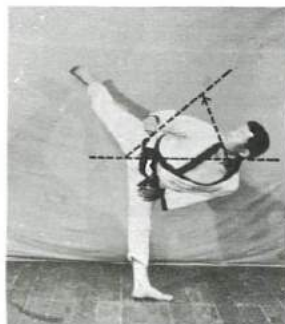


Fig. 4-677  
The upper part of the body is too low.

**ERROR:** If you kick with the body lowered too far, it raises the foot but results in an unstable position. Also, the total power cannot be directed toward the kicking foot and is instead directed toward the leaning body. The distance of the kick is shortened.



Fig. 4-678  
Kicking without fully extending leg.

**ERROR:** Hip movement can not be used resulting in weak power and a shorter reach.



Fig. 4-679  
Kicking with the side of foot instead of the heel.

**ERROR:** This results in weak striking power, and a weak attack.



### C. Physical Analysis of the Movement

Balance, angle, height of foot and position of foot.

Diagrams and explanations.

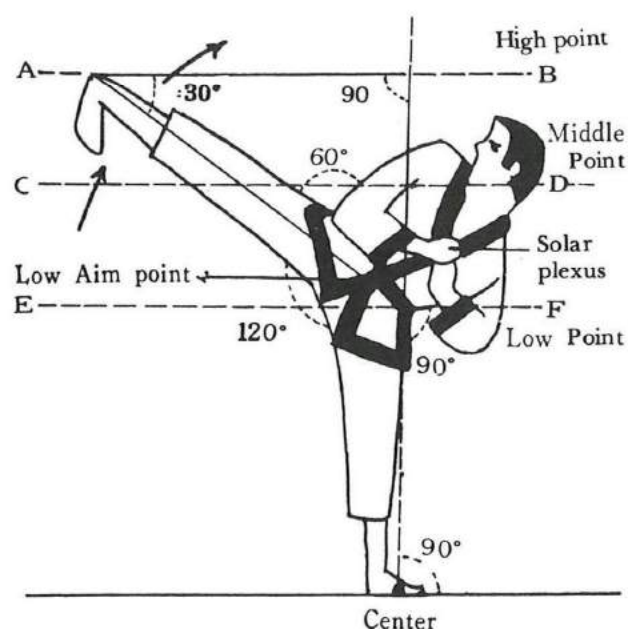


Fig. 4-680 Accurate center, angle, height of foot, and its position

- Balance:  $90^\circ$  from the ground through the abdomen.

- Angle: Eye focus is directed to  $90^\circ$  to the attack side and line of sight is aimed at the target even when you are turning  $360^\circ$  therefore the head turns.

AB = straight line (Sang Dan Line)

Center and leg line should be straight line.

Saturi angle =  $130^\circ$  (between both legs)

Calf angle with the ground =  $90^\circ$

Height and position of the foot: High area or Sang Dan Bup is standard for the Dwi Dull Ryo Cha Gi Bup.

- Generally it is the same as in the Yup Podo Cha Gi Bup.

Position of Body and Hands: General position of the body and hands is the same as in the Yup Podo Cha Gi Bup.

### D. Physiological Analysis of the Movement

The following parts of the body play major roles in this action, supported by each part

of the whole body.

Bones

The important bones and their functions as used for this action are as follows:

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role

Upper Body

Spinal column — leading role

Rib — supporting role

Shoulder blade (scapula) — supporting role

Muscles

The major muscles used in this action are as follows:

Thigh: anterior muscle, posterior muscle

Right Leg

Cervical region: anterior muscle, posterior muscle

Thigh: anterior muscle, posterior muscle

Left Leg: anterior muscle, posterior muscle

Upper Body

Right side: anterior muscle, posterior muscle, lateral muscle

Left side: anterior muscle, posterior muscle, lateral muscle

### E. Additional Matters

1. Purpose: Attack and offense

2. Characteristics: Attack by spinning from the back and striking the side of the opponent.

3. Application: It is frequently used as a sudden unexpected lateral against an opponent.

4. Some points to be learned during training:

(1) This action is difficult for beginners to perform.

(2) Reaction power should be used as much as possible.

(3) Extend the leg so it is straight.

(4) The part of the foot used for contact should mainly be the heel. (occasionally the bottom of the foot is used to gain distance).

(5) Adjustments for distance and accuracy must be made.

(6) Illustration depicting application of technique.



Fig. 4-681  
Application of technique

#### 14. *Dwi Cha'Gi Bup* (Back Kick)

##### A. Diagrams and Explanation of Accurate Actions.

a) diagrams



Fig. 4-682  
Beginning Position



Fig. 4-683  
Intermediate Position



Fig. 4-684  
Complete Position



Fig. 4-685  
Backside Position

##### b) Explanation

From the ready position, as you slightly step forward with your left foot, lift the right foot and kick backward with the heel. Refer to illustrations. The upper part of the body is

bent slightly forward. Balance is concentrated on the left foot through the abdomen. The heel is directed upward. The ball of the foot is pulled back toward the ankle. At this time both hands should assume a natural position.



## B. Diagrams and Explanations of Incorrect Movements.



Fig. 4-686  
Kicking without bending the body.

**ERROR:** As the attack is launched by only one foot the attack power is extremely weak.

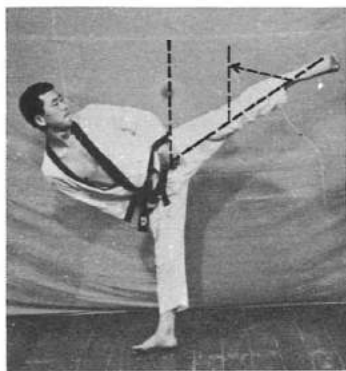


Fig. 4-687

The foot is lifted by extending the leg rather than snapping the foot from the bended knee.

**ERROR:** An accurate attack is rare with this procedure. Also it is difficult to use the correct part of the foot to strike the target.

## C. Physical Analysis of Actions

Balance, angle, height of foot and its position

Balance:  $90^\circ$  from the ground through the abdomen

Angle: angle for eye focus is  $90^\circ$  (over right shoulder)

AB = straight line (Sang Dan Line)

CD = straight line (Choong Dan Line)

BF = straight line (Han Dan Line)

In the triangle GHi, angle G =  $60^\circ$ , angle H =  $60^\circ$ , angle i =  $60^\circ$

Saturi angle =  $70^\circ$  (between both legs)

Bent knee angle =  $160^\circ$

Height and position of foot:

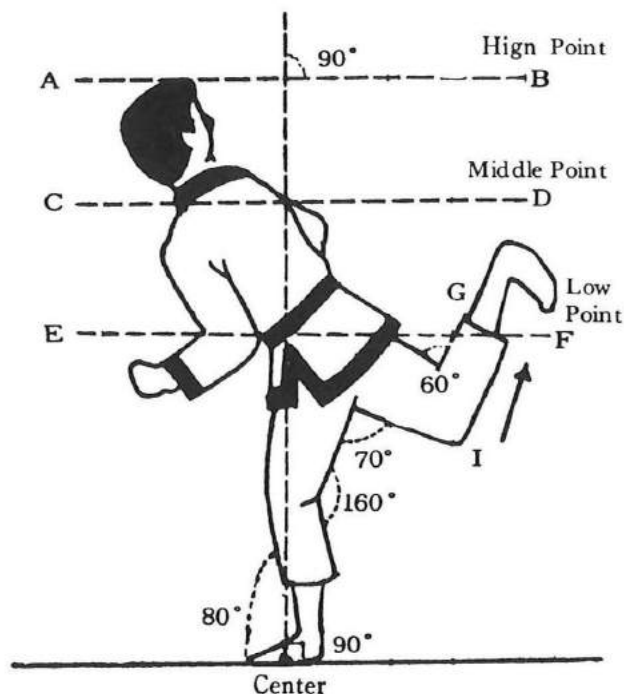


Fig. 4-688 Accurate center, angle, height of foot, and position

- As this method is used quite frequently for a Ha Dan attack, it is standardized here as Ha Dan (low area)
  - Bend the knee of the attacking foot and attack with the heel.
  - Level of the attacking foot should be at the level of the abdomen with the heel 30cm from the body and centered directly behind you.
  - The standing leg is bent slightly.
- Position of the body and hands: The upper part of the body should be bent forward slightly and both hands should be held in the same position as for the Dwi Podo Cha Gi Bup.

## D. Physiological Analysis of Actions

The following parts of the body play major roles in this action, supported by each part of the whole body.

### Bones

The important bones and their functions as used for this action are as follows:

Innominate bone — indirect role

Thigh bone (femur) — indirect role

Shin bone (tibia) — indirect role

Phalanges — indirect role

Other bones and sinews — indirect role

Metatarsals — indirect role

Upper Body

Spinal column — leading role

Ribs — supporting role

Shoulder blade (scapula) — supporting role

Muscles

The major muscles used in this action are as follows:

Thigh: anterior muscle, posterior muscle

Cervical region: anterior muscle, posterior muscle

Left Leg: anterior muscle  
posterior muscle

Upper Body

Right side: anterior muscle  
posterior muscle  
lateral muscle

Left side: anterior muscle  
posterior muscle  
lateral muscle

#### E. Additional Matters.

1. Purpose: Attack or offense

2. Characteristics: Quick attack with the heel.

3. Application: It is often used for self-defense when someone is holding you from

behind.

4. Illustration of application of technique

5. Some points to be learned during training;

- Particular training for this action is not necessary.
- There is little difference between beginners and experts in the performance of this technique. However, differences lie between practiced stabilization of one's mind and adjustment of balance.
- Beginners should take note of accuracy and speed in actual use.



Fig. 4-689 Illustration depicting correct application of this movement.

### 15. Additional Foot Techniques not Previously Described

#### 1. DU BAL CHA GI (Double Front Kick)

Fly in the air and alternately kick with the right and left feet, performing similar frontal attacks to the opponent, i.e., left foot performs an Ahp Cha Gi Bup followed by the right foot performing an Ahp Cha Gi Bup. This action is one of the most difficult techniques in Soo Bahk Do practice. It can be used in a variety of ways, such as: Both feet are used offensively; or one foot takes while the second delivers the main attack.

It can also be used in combination with other kicks, i.e., front kick with left foot, front kick with right foot; or front kick with left foot, roundhouse kick with right foot; or roundhouse kick with left foot, back kick with right foot; etc.

#### 2. SSANG BAL CHA GI (Double Action Kick)

Though this action is difficult and actually is not effective without much concentrated practice, we introduce this technique for your



reference. To perform this, fly in the air simultaneously kicking with both feet to two different targets. Both feet deliver frontal attacks using the same techniques (i.e., Ahp Cha Gi Bup) to two different places. Both feet descend at the same time. In this technique, reaction power and scope are weak and your balance is off the ground. Full action can be performed only with continuous training. Furthermore, as the power of this technique is weak it is difficult to obtain satisfactory results.

### 3. DWI OH CHA GI (Jump Kick)

This technique is performed by jumping up in the air with both feet and kicking the opponent with one foot. You do not attack with both feet as in the Du Bal Cha Gi: Only one foot attacks the target. The type of attack should be decided according to the situation. Ahp Cha Gi, Yup Cha Gi, Yup Podo Cha Gi or Dull Ryo Cha Gi or Dwi Cha Gi etc can be performed in the air.

### 4. YEON SOK CHA GI (Continual Kicking)

This technique is performed by kicking the

opponent with either foot continuously while standing on the ground. There are many kinds of kicks that can be used. It is performed by attacking continuously with one foot or the other. You can use a combination of kicks as long as they are continual.

### 5. AHPURO BAL DULL GI (Straight Up Kick)

This action is not desirable for attack. It can be applied to any kick front side.

It is a basic exercise of leg and foot skills. Furthermore, it is quite effective in improving stretch and physical development.

This exercise requires good balance in the abdomen. The leg must be stretched out straight in the air (in the direction that you chose frontal, lateral, backward).

### 6. BAL RO MUL KEE (Pushing Kick)

This technique is used to push your enemy off balance or to create vulnerability. It is performed by pushing the enemy with your leg and knocking him off balance. Your knee is brought up high before you push.

## Chapter V

# FORMS (HYUNG)

### Introduction



#### The concepts of forms

Ancient people had a deep interest in the development of forms as well as a profound understanding of them. The following is a translation of what is found in the text, *Moo Yei Do Bo Tong Ji*, author unknown, of the 17th century:

"Performing with hands and feet and conditioning the body is the beginning of the study of the art of Soo Bahk Do (Tang Soo Do). In actual combat, form does not seem in an obvious way to be a necessary part of the martial arts.

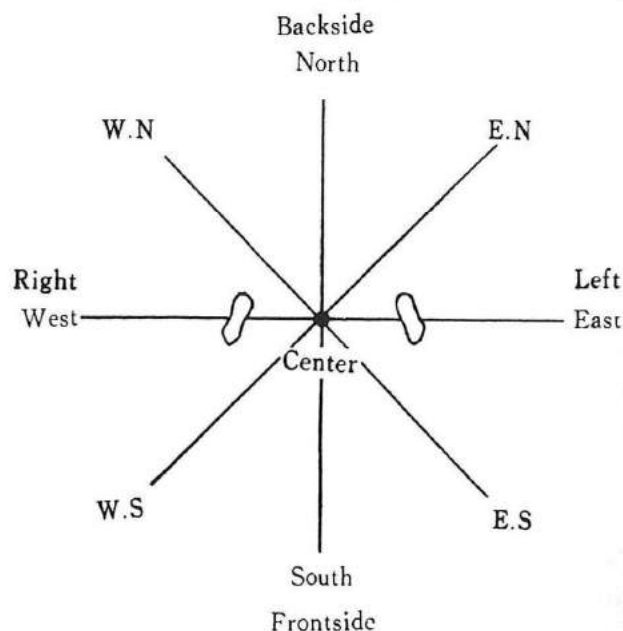
However, practicing forms perfects the ability to perform hand and foot techniques freely. This is fundamental to making the best use of one's body at all times."

Basic to all martial arts is this: After the basic movements are learned they are applied to and transformed into forms. As established, traditional and clearly defined sets of steps, jumps, blocks, kicks, punches and thrusts, each of the forms in our art has a unity and

purpose.

Basic forms consists of one block, one thrust or strike, and turns patterned to develop control, rhythm, power and speed in the early integration of basic techniques. As they progress, the forms become increasingly complex in the variety, combination and sequence of blocks, kicks, thrusts, jumps and turns. One advanced form may take years of daily practice and intense concentration to master. Perfect form, exquisite fusion of mind and body is a high art and a thing of beauty. The form is not, however, the whole art in itself.

As an exercise, it is that part of the progression in the art which conditions the mind, body and reflexes for the stresses of free sparring and ultimately for the realities of defensive conflict. The sequence of moves may



**Fig. 4-690.** Basic Diagram of Training line



simulate responses to many kinds of attack and strategies for defense against a number of attackers, and the control of one's space in dealing with the direction of attacks.

In different forms a discrete number of movements are put together into intricate sequences and varied patterns. The practitioner cannot remember only the order of the form. It is more important for him to concentrate on balance, rhythm, breathing control, variation in speed and power control. It is vital to pay attention to these things so that the form is presented as an approach to a living ideal. It would be disrespectful to consider that one knows a form simply by virtue of having memorized a series of individual movements.

As in all art we perceive greatness and perfection not by the addition of bits and pieces, not by the analysis of the separate elements that make up the whole, but by a realization that the whole seems greater than the parts. That realization is intuitive and instantaneous.

If the practitioner makes us aware that the form consists of parts of individual movements, then we witness skill, perhaps, but not art. Form is the mother body or essence of all aspects of technique in the martial arts. The practitioner must, therefore, practice his forms with sincerity and a deep commitment to the ideal. Also, he must practice only those forms for which he is mentally and physically prepared. It is unreasonable and presumptuous for a white belt to practice a black belt form. He would gain no understanding of the value, purpose, meaning or unity of the form. Furthermore, one of the major aspects of mental development and discipline in our art is the self-mastery that comes with the habit of accurately perceiving and estimating our individual level of competence and achievement.

The practitioner who over reaches himself does a disservice to himself and to our art.

In summary, to study forms one must be concerned with the application and meaning behind each movement and technique, both

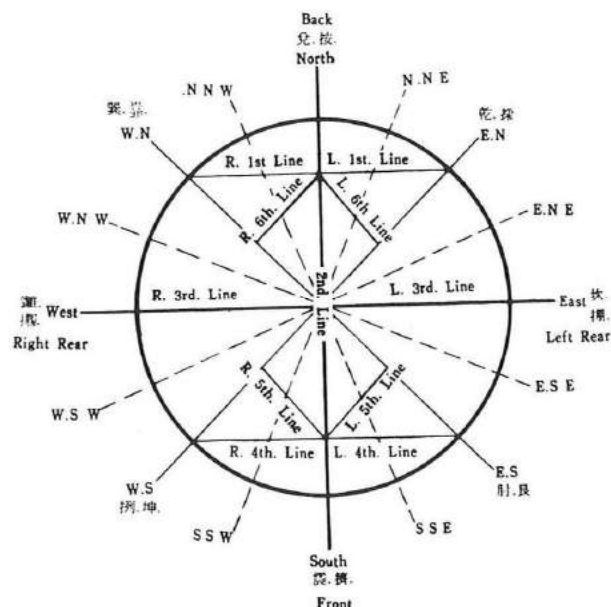


Fig. 4-691. Basic Diagram of Training line

offensive and defensive. Instead of practicing each movement within the form by itself, one should find the meaning behind each movement, the inter-relationship among movements and the reasonableness of each sequence within a meaningful whole.

If one were to disregard the history, value and concept of forms, one could develop hundreds of forms with the individual movements available. That would be, in effect, an attempt to create new ideals, a different philosophy. That would destroy the integrity of our martial art. The body of traditional forms we have offers more than enough challenge, difficulty and complexity for one lifetime. Each form has its own character, just as each person does. The elements which make up the character or personality of a form may be understood as follows:

1. FORM SEQUENCE — The proper and correct sequence of moves in a particular form.
2. POWER CONTROL — Command of the release, restraint and relaxation of explosive energy of focused power.
3. TENSION AND RELAXATION — Mastery of breathing and timing in the accumulation and release of energy or power.
4. SPEED AND RHYTHM CONTROL

Coordination and patterning of moves at rates appropriate to the sub-sequences within the form.

5. **DIRECTION OF MOVEMENTS** — Certainty of balance and confidence of step in changing direction.

6. **SPIRIT OR ATTITUDE** — Evidence of a sense of calm and humility based on self-knowledge and dedication to the perfect form.

7. **POWER OF TECHNIQUE** — Rigor and strength of moves especially evident in equal power of attack and defense.

8. **UNDERSTANDING FORM TECHNIQUE** — Demonstration in the form that the sequence of moves has been internalized and flows with the naturalness and ease of reflex responses, that is, without the obvious interrention of conscious thought.

9. **DISTINCTIVE FEATURES OF THE FORM** — Evocation in the observer of a vivid awareness of the specific kinds of attack and of the number and direction of attackers for

which a particular form is designed.

10. **PERFECT FINISH** — As additional evidence of concentration and control, the last move of the form ends at the starting point and then remains frozen or fixed there until signaled by the referee, judge or teachers.

11. **PRECISION OF MOVEMENTS** — Such accuracy in the execution of a move as reflects the finest logical coordination of balance, distance, power, ability and control.

12. **INTENTNESS** — Direction and concentration of the entire attention upon points of power. The intent eyes communicate both a determination to defend against attack and a predetermined plan or deliberate design for defense. Further, the eyes anticipate the intended direction of moves by quick shifts and then concentration of focus upon the point of power.

These twelve elements may be used as a basis for evaluating a form and for the study of its improved performance.

## Article 2. Origins of Forms

It will prove useful to understand the origin and general characteristics of our forms. The following forms belong to the We Ka Ryu Style and were influenced by the Southern Chinese schools, and are characterized by speed, aggressiveness, dynamic action, and spontaniety.

1. Kee Cho Hyung Il Boo
2. Kee Cho Hyung Ee Boo
3. Kee Cho Hyung Sam Boo
4. Pyung Ahn Cho Dan
5. Pyung Ahn Ee Dan
6. Pyung Ahn Sam Dan
7. Pyung Ahn Sa Dan
8. Pyung Ahn Oh Dan
9. Basanee Dae
10. Passi So
11. Chin Do

12. Oh Sip Sa Bo
13. Wang Shu
14. Tjin
15. So Rim Jang Kwon
16. Dam Toi
17. Kong Sang Koon Dae
18. Kong Sang Koon So
19. Rohaee Cho Dan
20. Rohaee Ee Dan
21. Rohaee Sam Dan
22. Eesip Sa
23. Woon Shu

The following forms belong to the Ne Ga Ryu Style, were influenced by the northern Chinese schools, and are characterized by deliberateness, stability, fluid motion and a slower and more quiet power.

1. Tsan Tjin



2. Jun Jang
3. Ssi San
4. Ssi Boai
5. Bae Rin Bba
6. SsanSsi Bbai
7. Sei San
8. So-Jin
9. Sai Hoo Ah
10. Goo Reung Hoo Ah
11. Jin Toi
12. Ji-on
13. Tae Kuk Kwon
14. Ne Bboo Jin Cho Dan (Naihanji Cho Dan)
15. Ne Bboo Jin Ee Dan (Naihanji Ee Dan)
16. Ne Bboo Jin Sam Dan (Naihanji Sam Dan)

*SUGGESTIONS FOR DEVELOPMENT OF SKILL AND FOR PRACTICE IN THE ART OF FORMS*

The next volume will be devoted to advanced forms and sparring techniques: Naihanji Ee Dan, Naihanji Sam Dan, Sip Soo, Jin Do, Kong San Kun, Sei Shan, Wang Shu, Jion, O-Sip Sa Bo, Tae Kuk Kwon, So Rim Jang-Kwon, So-ojin, Sippal, E-Sip Sa, and Woon Shu.

1. Remember that form training is both a mental and physical discipline.
2. Concentration is essential.
3. Every attempt at a form requires and should involve maximum effort.
4. Perfection requires continuous practice.

5. Always remember that you are perpetuating the art and that you represent the way of Moo Duk Kwan.

6. In learning a new form, first develop a general understanding of the overall pattern or flow of the form. Second, master the individual movements. Third, learn to integrate those movements into the proper sequence. Fourth, concentrate on the rhythm (slower and faster sequences). Fifth, concentrate on breathing control, tension and relaxation, power distribution and intentions. Finally, undertake the mental significance and Tang Soo Do meaning of the form.

7. Never attempt a form beyond your ability or without the advice and consent of your teacher.

8. Patience is as important as physical ability in developing perfect form.

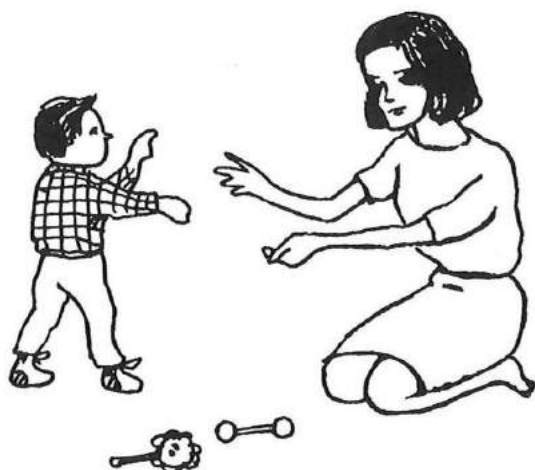
9. Develop your own psychological technique for overcoming idleness, inertia, distractions and mental blocks.

10. After practice, learn to relax and to appreciate the gains you have made, no matter how little.

This volume will cover the ten forms required for promotion to Cho Dan: Basic forms 1, 2 and 3 (Gi Cho Hyung Il Bu, Ee Bu, and Sam Bu); Pyong Ahn Cho Dan, Ee-Dan, Sam Dan, Sa Dan and O Dan; the Passai form.

The remainder of the forms will be covered in the next volume.

## Article 3 Kee Cho Hyung Il Boo



## Explanation:

1. Name of form: Kee Cho Hyung Il Boo
2. Motive of this form: This is the first form and as such is very simple although the basic pattern is utilized in increasingly complex forms which follow.
3. Name of Creator: Grand Master Hwang Kee
4. Date of Creation: 1947
5. Place of Creation: Seoul, Republic of Korea
6. Total number of techniques: 22
7. Diagram of the form:

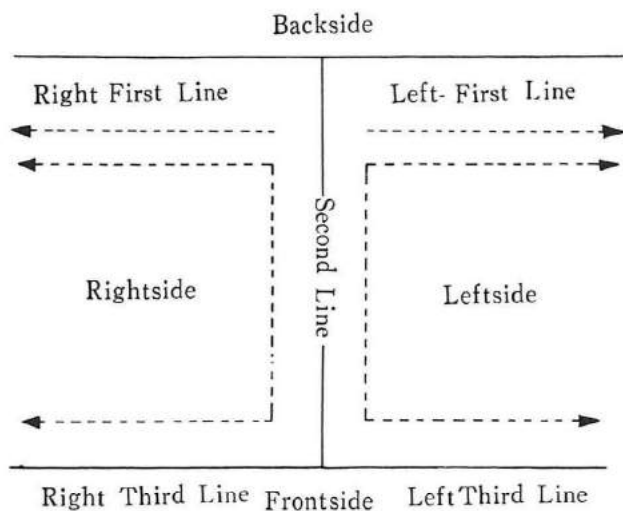


Fig. 4-692. Basic Diagram of Training Line

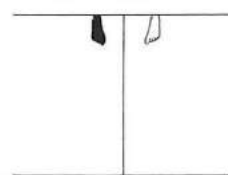
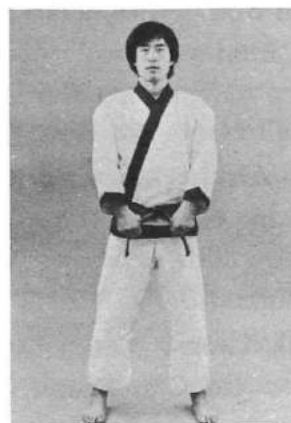


Fig. 4-693.

## Analysis of Techniques:

## 1. JOON BEE JASE

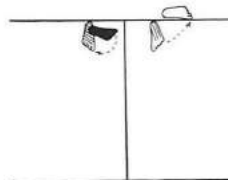
Fig. 4-695.  
Practical Demonstration

Fig. 4-694.

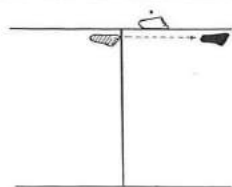
## 2. HA DAN MAHK KEE (left hand)

Explanation: Lift the left foot to the first line to the left and execute a HA DAN MAHK KEE. The body is facing left.





**Fig. 4-697.**  
Practical Demonstration

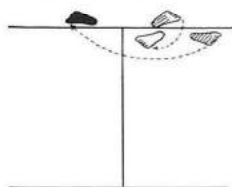


**Fig. 4-696.**

3. JOONG DAN KONG KYUK (right foot)  
Explanation: Advance straight forward with the right foot on the first line to the left and execute a JOONG DAN KONG KYUK. Body is facing left.



**Fig. 4-699.**  
Practical Demonstration

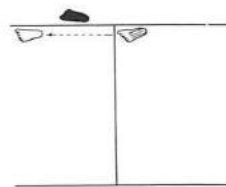


**Fig. 4-698.**

4. HA DAN MAHK KEE (right hand)  
Explanation: Lift the right foot. Pivot on the left foot. Turn 180 degrees to the right along the base line of the digram and execute a HA DAN MAHK KEE. Body is facing right.



**Fig. 4-701.**  
Practical Demonstration

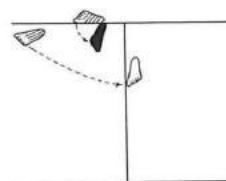


**Fig. 4-700.**

5. JOONG DAN KONG KYUK. (left fist)  
Explanation: Advance straight forward with the left foot on the first line to the right and execute a JOONG DAN KONG KYUK.



**Fig. 4-703.**  
Practical Demonstration

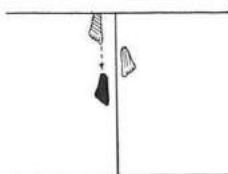


**Fig. 4-702.**

6. HA DAN MAHK KEE (left hand)  
Explanation: Lift the left foot. Shift 90 degrees to the left to the center line of the diagram, pivoting on the right foot and execute a HA DAN MAHK KEE. Body is facing forward.



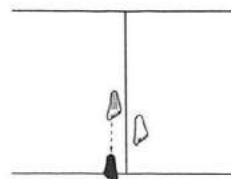
**Fig. 4-705.**  
Practical Demonstration



**Fig. 4-704.**



**Fig. 4-709.**  
Practical Demonstration



**Fig. 4-708.**

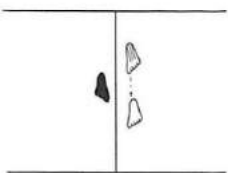
**7. JOONG DAN KONG KYUK (right fist)**

Explanation: Advance straight forward with the right foot and execute a JOONG DAN KONG KYUK. Body is facing forward.

**9. JOONG DAN KONG KYUK.**



**Fig. 4-707.**  
Practical Demonstration



**Fig. 4-706.**



**Fig. 4-710.**

**8. JOONG DAN KONG KYUK (left fist)**

Explanation: Advance straight forward with left foot (left-foot-forward front stance) and execute a JOONG DAN KONG KYUK.

**10. HA DAN MAHK KEE (left hand)**

Explanation: Lift the left foot 270 degrees to the left. Place the left foot on the third base line and pivot on right foot. Execute a HA DAN MAHK KEE with the left hand. Body is facing right.



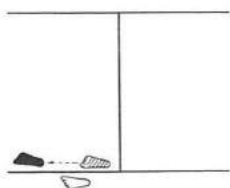


Fig. 4-711.

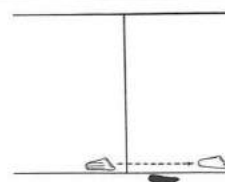


Fig. 4-713.

# 11. JOONG DAN KONG KYUK (right fist)

Explanation: Advance straight forward with the right foot to the third line to the right and execute a JOONG DAN KONG KYUK. Body is facing right.

# 13. JOONG DAN KONG KYUK (left fist)

Explanation: Advance straight forward with the left foot to the third line to the left and execute a JOONG DAN KONG KYUK. Body is facing left.

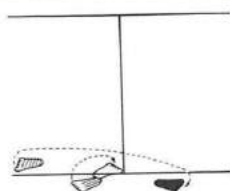


Fig. 4-712.

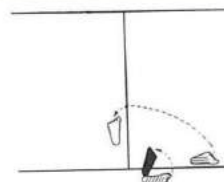


Fig. 4-714.

# 12. HA DAN MAHK KEE (right hand)

Explanation: Lift the right foot. Pivot on the left foot, turning 180 degrees to the right along the third line to the left and execute a HA DAN MAHK KEE with the right hand. The body is facing right.

# 14. HA DAN MAHK KEE (left hand)

Explanation: Lift the left foot. Pivot on the right foot, turning 90 degrees to the left along the center line of the diagram and execute a HA DAN MAHK KEE. The body is facing back to the starting point.

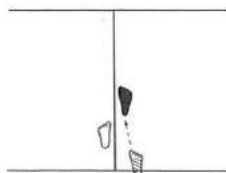


Fig. 4-715.

## 15. JOONG DAN KONG KYUK (right fist)

Explanation: Advance straight forward with the right foot along the center line of the diagram and execute a JOONG DAN KONG KYUK. Body is facing forward.

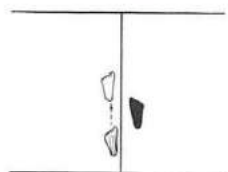


Fig. 4-716.

## 16. JOONG DAN KONG KYUK (left fist)

Explanation: Advance straight forward with the left foot, along the center line of the diagram and execute a JOONG DAN KONG KYUK. Body is facing back.

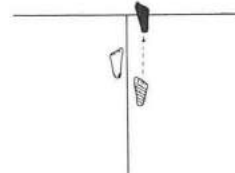


Fig. 4-717.

## 17. JOONG DAN KONG KYUK (right fist)

Explanation: Advance straight forward with the right foot along the center line of the diagram, and execute a JOONG DAN KONG KYUK. Body is facing forward. (Ki-Ahp)=Yell

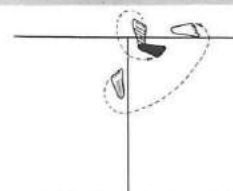


Fig. 4-718.

## 18. HA DAN MAHK KEE (left hand)

Explanation: Lift the left foot. Pivot on the right foot, turning to the left along the first line to the left and execute a HA DAN MAHK KEE. Body is facing left.



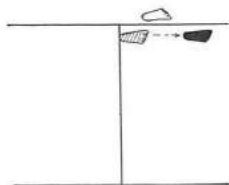


Fig. 4-719.

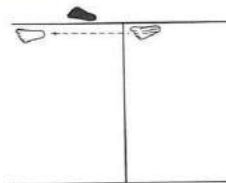


Fig. 4-721.

## 19. JOONG DAN KONG KYUK (right fist)

Explanation: Advance straight forward with the right foot along the first line to the left and execute a JOONG DAN KONG KYUK. Body is facing left.

## 21. JOONG DAN KONG KYUK (left fist)

Explanation: Advance straight forward with the left foot along the first base line to the right and execute a JOONG DAN KONG KYUK. Body faces right.

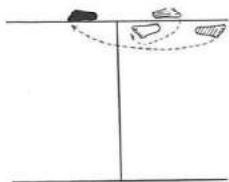


Fig. 4-720.

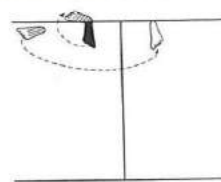


Fig. 4-722.

## 20. HA DAN MAHK KEE (right hand)

Explanation: Lift the right foot and pivot on the left foot, turning 180 degrees to the right along the base line of the diagram and execute a HA DAN MAHK KEE. Body is facing right.

## 22. Return to Ba-Ro JASE

Explanation: Lift the left foot, turn to the left and return to the center line. Come back to a JOON BEE JASE. Body is facing forward. You should end exactly where you began.

## Article 4 Kee Cho Hyung Ee Boo

### Explanation:

1. Name of form: KEE CHO HYUNG EE BOO
2. Motive of this form: same as basic form one
3. Name of Creator: author
4. Date of Creation: 1947
5. Place of Creation: Seoul, Republic of Korea
6. Total number of techniques: 22

### Analysis of Techniques:

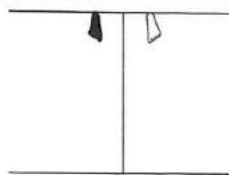


Fig. 4-723.

1. JOON BEE JASE: Same as KEE CHO HYUNG EE BOO

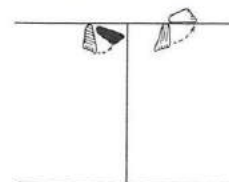


Fig. 4-724.

2. HA DAN MAHK KEE (left hand)

Explanation: Lift the left foot to the first line to the left and execute a HA DAN MAHK KEE. The body is facing left.

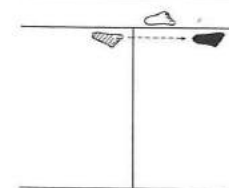


Fig. 4-725.

3. SANG DAN KONG KYUK (right fist)
- Explanation: Advance straight forward with right foot to the first line to the left and execute a SANG DAN KONG KYUK. The body is facing left.



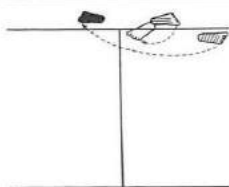


Fig. 4-726.

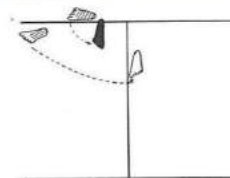


Fig. 4-728.

## 4. HA DAN MAHK KEE (right hand)

Explanation: Lift foot, pivot on left foot, turn 180 degrees to the right along the base line of the diagram, and executes a HA DAN MAHK KEE. The body is facing right.

## 6. HA DAN MAHK KEE (left hand)

Explanation: Lift left foot, shift 90 degrees to the center line of the diagram, pivot on the right foot, and execute a HA DAN MAHK KEE. The body is facing forward.

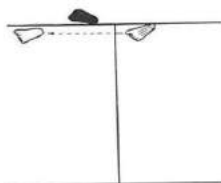


Fig. 4-727.

## 5. SANG DAN KONG KYUK (left fist)

Explanation: Advance straight forward with the left foot to the first line to the right and execute a SANG DAN KONG KYUK. The body is facing right.

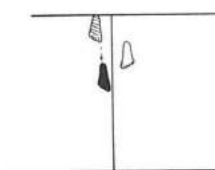
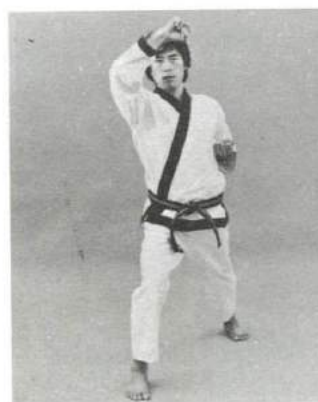


Fig. 4-729.



Fig. 4-730.

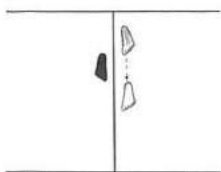
Practical Demonstration

## 7. SANG DAN MAHK KEE. (right hand)

Explanation: Advance straight forward with right foot and execute a SANG DAN MAHK KEE. The body is facing forward.



**Fig. 4-732.**  
Practical Demonstration

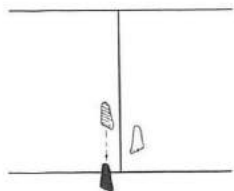


**Fig. 4-731.**

8. SANG DAN MAHK KEE (left hand)  
Explanation: Advance straight forward with the left foot and execute a SANG DAN MAHK KEE with the left hand. The body is facing forward.

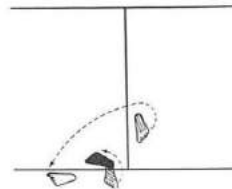


**Fig. 4-734.**  
Practical Demonstration



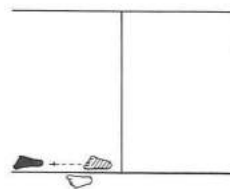
**Fig. 4-733.**

9. SANG DAN MAHK KEE (right hand)  
Explanation: Advance straight forward with the right foot and execute a SANG DAN MAHK KEE with the right hand. The body is facing forward.



**Fig. 4-735.**

10. HA DAN MAHK KEE (left hand)  
Explanation: Lift left foot to the third line to the right, pivot on the right foot, turn to the left while you are executing a HA DAN MAHK KEE with the left hand. The body is facing right.



**Fig. 4-736.**

11. SANG DAN KONG KYUK(right hand)  
Explanation: Advance straight forward with right foot execute a SANG DAN KONG KYUK. The body is facing right.



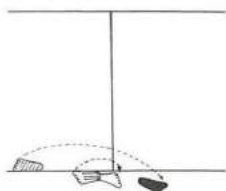


Fig. 4-737.

## 12. HA DAN MAHK KEE (right hand)

Explanation: Lift the right foot, pivot on the left foot, turn 180 degrees to the right along base line of diagram, and execute a HA DAN MAHK KEE. Body is facing right.

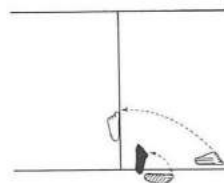


Fig. 4-739.

## 14. HA DAN MAHK KEE (left hand)

Explanation: Lift the left foot, pivot on the right foot and turn 90 degrees to the left along the center line of the diagram, and execute a HA DAN MAHK KEE. The body is facing back.

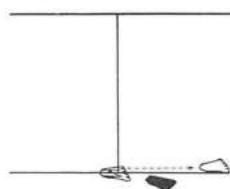


Fig. 4-738.

## 13. SANG DAN KONG KYUK (left hand)

Explanation: Advance straight forward with left foot and execute a SANG DAN KONG KYUK. The body is facing left.

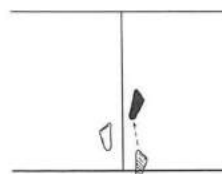


Fig. 4-740.

## 15. SANG DAN MAHK KEE (right hand)

Explanation: Advance straight forward with the right foot and execute a SANG DAN MAHK KEE. The body is facing back.

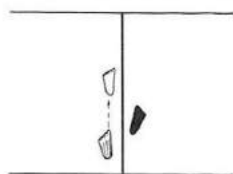


Fig. 4-741.

## 16. SANG DAN MAHK KEE (left hand)

Explanation: Advance straight forward with the left foot and execute a SANG DAN MAHK KEE. The body is facing back.

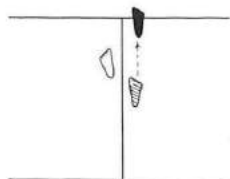


Fig. 4-742.

## 17. SANG DAN MAHK KEE (right hand)

Explanation: Advance straight forward with the right foot and execute a SANG DAN MAHK KEE. The body is facing back.

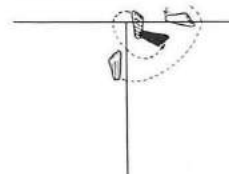


Fig. 4-743.

## 18. HA DAN MAHK KEE (left hand)

Explanation: Lift left foot to the first line to the left, pivot on the right foot, turn to the left and execute a HA DAN MAHK KEE with left hand. The body is facing left.

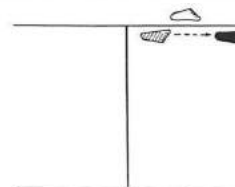


Fig. 4-744

## 19. SANG DAN KONG KYUK (right hand)

Explanation: Advance straight forward with the right foot and execute a SANG DAN KONG KYUK. The body is facing left.



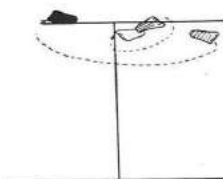


Fig. 4-745.

## 20. HA DAN MAHK KEE (right hand)

Explanation: Lift the right foot, pivot on the left foot, turn 180 degrees to the right along the base line of the diagram and execute a HA DAN MAHK KEE. The body is facing right.

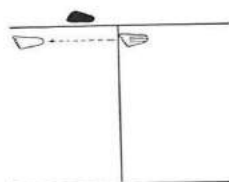


Fig. 4-746.

## 21. SANG DAN KONG KYUK (left hand)

Explanation: Advance straight forward with the left foot and execute a SANG DAN KONG KYUK. The body is facing right.

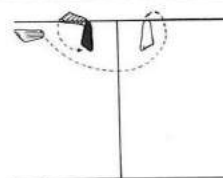


Fig. 4-747.

## 22. BARO JASE (return)

Explanation: Same as Ba-Ro JASE in KEE CHO HYUNG IL BOO

## Article 5. Kee Cho Hyung Sam Boo

Explanation:

1. Name of form: KEE CHO HYUNG SAM BOO
2. Motive of form: same as basic form one
3. Name of Creator: author
4. Date of Creation: 1947
5. Place of Creation: Seoul, Republic of Korea
6. Total number of Technique; 22

## Analysis of Techniques:



Fig. 4-748.

1. JOON BEE JASE: same as KEE CHO HYUNG IL BOO



Fig. 4-750.

Practical Demonstration

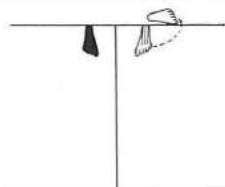


Fig. 4-749.

2. HOO KOOL JOONG DAN YUP MAHK KEE BUP (left hand)

Explanation: Lift the left foot to the first line to the left and execute a HOO KOOL JASE HOO KOOL JOONG DAN YUP MAHK KEE BUP. The body is facing left.

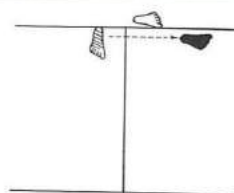


Fig. 4-751.

3. JOONG DAN KONG KYUK (right hand)  
Explanation; Advance straight forward with the right foot and execute a JOONG DAN KONG KYUK. The body is facing left.

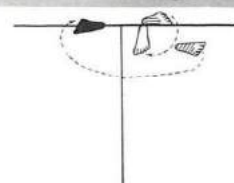


Fig. 4-753.

4. HOO KOOL JASE JOONG DAN YUP MAHK KEE (right hand)

Explanation: Lift the right foot, pivot on the left foot, turn 180 degrees to the right along the base line of diagram. Execute a HOO KOOL JASE JOONG DAN YUP MAHK KEE BUP. The body is facing right.



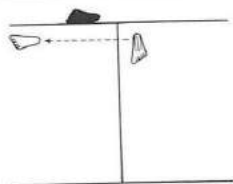
Fig. 4-754.

Practical Demonstration



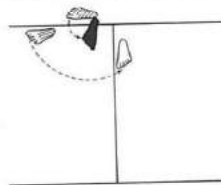


**Fig. 4-756.**  
Practical Demonstration



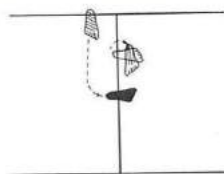
**Fig. 4-755.**

5. JOONG DAN KONG KYUK (left hand)  
Explanation: Advance straight forward with the left foot and execute a JOONG DAN KONG KYUK. The body is facing right.



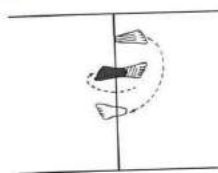
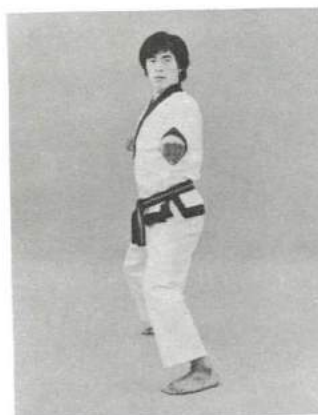
**Fig. 4-757.**

6. HA DAN NAHK KEE (left hand)  
Explanation: Lift the left foot, shift 90 degrees to the center line of the diagram, pivot on the right foot and execute a HA DAN MAHK KEE. The body is facing forward.



**Fig. 4-758.**

7. HOENG JIN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot and execute a HOENG JIN KONG KYUK.



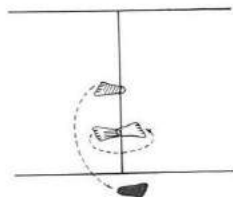
**Fig. 4-761.**  
Practical Demonstration

8. HOENG JIN KONG KYUK (left hand)  
Explanation: Advance straight forward with the left foot and execute a HOENG JIN KONG KYUK.

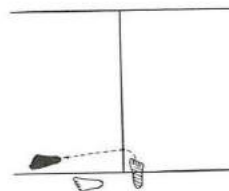
**Fig. 4-760.**



**Fig. 4-763.**  
Practical Demonstration



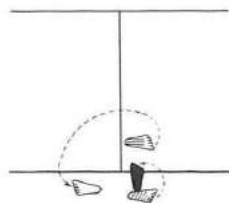
**Fig. 4-762.**



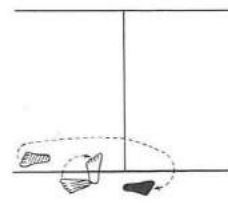
**Fig. 4-765.**

9. HOENG JIN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot and execute a HOENG JIN KONG KYUK

11. JOONG DAN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot and execute a JOONG DAN KONG KYUK.



**Fig. 4-764.**



**Fig. 4-766.**

10. JOONG DAN YUP MAHK KEE (left hand)  
Explanation: Lift left foot to the third line to the right and pivot on the right foot. Turn to the left and execute a JOONG DAN YUP MAHK KEE with left hand.

12. HOO KOOL JOONG DAN YUP MAHK KEE  
Explanation: Lift the right foot, pivot on the left foot, turn to the right 180 degrees along the third line to the left and execute a HOO KOOL JOONG DAN YUP MAHK KEE with right hand.



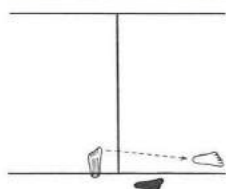


Fig. 4-767.

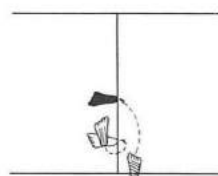
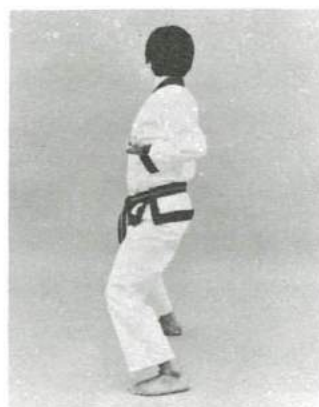


Fig. 4-769.

13. JOONG DAN KONG KYUK (left hand)  
Explanation: Advance straight forward with the left foot and execute a JOONG DAN KONG KYUK

15. JOONG DAN HOENG JIN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot and execute a HOENG JIN KONG KYUK.

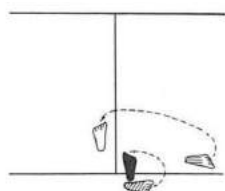


Fig. 4-768.

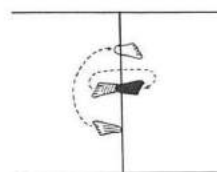


Fig. 4-770.

14. HA DAN MAHK KEE (left hand)  
Explanation: Lift the left foot and pivot on the right foot. Turn 90 degrees to the left along the center line of the diagram and execute a HA DAN MAHK KEE.

16. HOENG JIN KONG KYUK (left hand)  
Explanation: Advance straight forward with the left foot and execute a JOONG DAN HOENG JIN KONG KYUK with left hand.

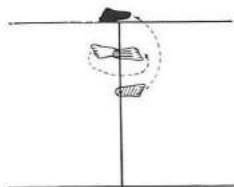
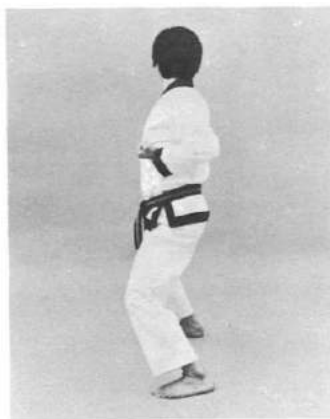


Fig. 4-771.

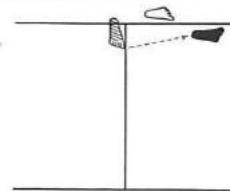


Fig. 4-773.

17. HOENG JIN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot and execute a HOENG JIN KONG KYUK with the right hand.

19. JOONG DAN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot and execute JOONG DAN KONG KYUK.

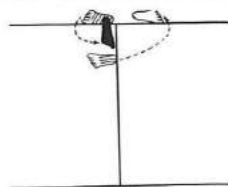


Fig. 4-772.

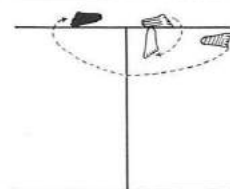


Fig. 4-774.

18. HOO KOOL JOONG DAN YUP MAHK KEE (left hand)  
Explanation: Lift the left foot to the first line to the left, pivot on the right foot, turn to the left and execute a HOO KOOL JOONG DAN MAHK KEE with the left hand.

20. HOO KOOL JOONG DAN YUP MAHK KEE (right hand)  
Explanation: Lift the right foot and pivot on left foot. Turn 180 degrees to the right along the base line of the diagram and execute a HOO KOOL JOONG DAN YUP MAHK KEE. The body is facing right.



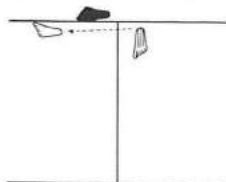


Fig. 4-775.

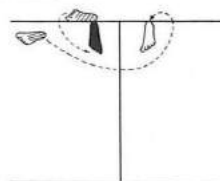


Fig. 4-776.

## 21. JOONG DAN KONG KYUK(left hand)

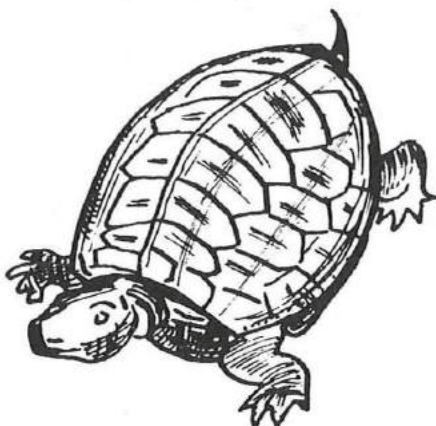
Explanation: Advance straight forward with the left foot and execute a JOONG DAN KONG KYUK.

## 22. ZA SE BA-RO

Explanation: Same as motion No. 22 in KEE CHO HYUNG IL BOO.



## Article 6. Pyung Ahn Cho Dan Hyung



### Explanation:

1. Name of form: Pyung Ahn Cho Dan Hyung
2. Introduction to form: Originally this form was called "Jae-Nam". Approximately 100 years ago an Okinawan master, Mr. Idos, reorganized the Jae Nam form into a form closely resembling the present Pyong Ahn forms by completely mastering the Pyong Ahn forms, one can develop a feeling of "Pyong Ahn" (peace and confidence see (a) below) in your mind and body regardless of the situation. This feeling is attained because of the self defense ability developed by practicing the Pyong Ahn forms.

#### (a) The meaning of Pyong Ahn

Pyong (平).....This character, whose shape resembles that of a balanced scale, corresponds to the English terms: well balanced, calm and peaceful.

Ahn (安).....This character corresponds to the English terms: safe, confident and comfortable.

3. Name of creator: The present Pyong Ahn form does not differ significantly from the form developed by Mr. Idos and his students, which was developed to facilitate mastery of the form in a short time. Mr. Idos can be considered the creator of the Pyong Ahn form as he was the first to reorganize the Jae-Namd form.
4. Date of Creation: Approximately 1870
5. Place of Creation: Hwa Nam area of China
6. Total number of techniques: 24
7. Characteristic of this form: The form consists of many basic movements. Anyone familiar with basic movements can learn this form easily and practice it in a reasonable manner.
8. Standard: Training in this form should begin after practicing KEE CHO HYUNG SAM BOO for approximately three months.
9. Diagram of Form:

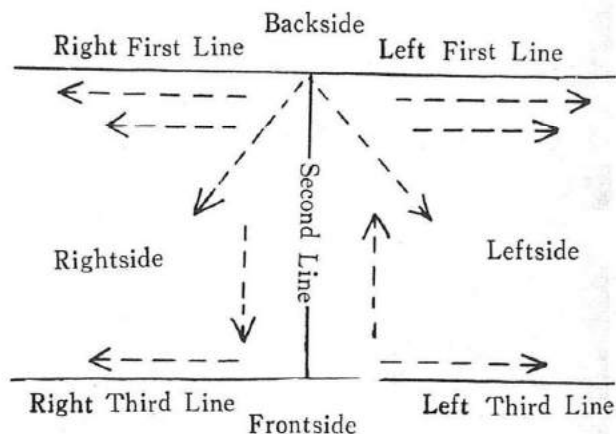


Fig. 4-777. Basic Diagram of Training Line



## Analysis of techniques:

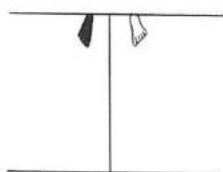


Fig. 4-778.

1. JOON BEE JASE: same as KEE CHO HYUNG SAM BOO



Fig. 4-780.  
Practical Demonstration

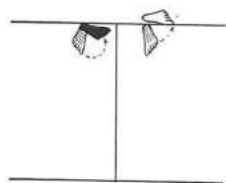


Fig. 4-779.

2. HA DAN MAHK KEE (Left hand)  
Explanation: Lift the left foot and step out along line 1, executing a HA DAN MAHK KEE.

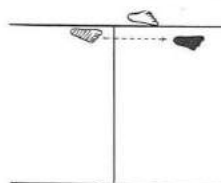


Fig. 4-781.

3. JOONG DAN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot executing a JOONG DAN KONG KYUK.

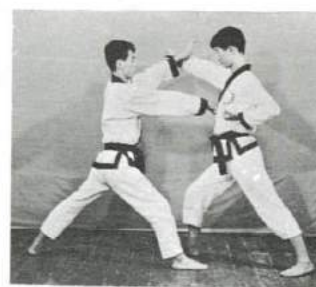


Fig. 4-782.  
Practical Demonstration

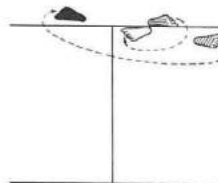


Fig. 4-783.

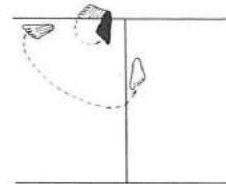


Fig. 4-784.  
Practical Demonstration

4. HA DAN MAHK KEE (right hand)  
Explanation: Lift the right foot pivoting on the ball of the left foot, turn 180 degrees to the right along the base line of the diagram executing a HA DAN MAHK KEE.

**Fig. 4-786.**

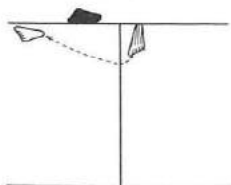
Practical Demonstration

**Fig. 4-785.****Fig. 4-789.****5. HAMMER PUNCH (right hand)**

Explanation: Twist right wrist quickly (as if breaking an opponents grip); drawing back the right foot to form a right angle with the left, execute a HAMMER PUNCH.

**Fig. 4-788.**

Practical Demonstration

**Fig. 4-787.****6. JOONG DAN KONG KYUK (left hand)**

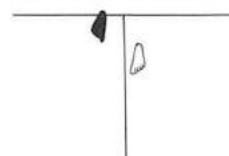
Explanation: Advance straight forward with the left foot executing a JOONG DAN KONG KYUK.

**7. HA DAN MAHK KEE (left hand)**

Explanation: Lift the left foot. Shift 90 degrees onto the center line on the diagram by pivoting on the right foot and executing a HA DAN MAHK KEE.

**Fig. 4-791.**

Practical Demonstration

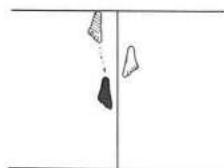
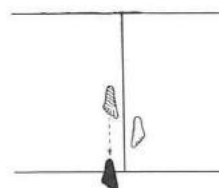
**Fig. 4-790.****8. SANG DAN SOO DO MAHK KEE (left hand)**

Explanation: SANG DAN SOO DO MAHK KEE with the left hand starting from the HA DAN MAHK KEE, while maintaining the same stance. The left elbow should be bent. Open hand (Soo Do) should be at eye level.



**Fig. 4-793.**

Practical Demonstration

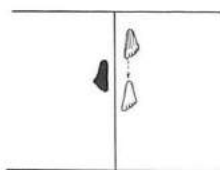
**Fig. 4-792.****Fig. 4-795.**

## 9. SANG DAN MAHK KEE (right hand)

Explanation: Advance straight forward with the right foot while executing a SANG DAN MAHK KEE.

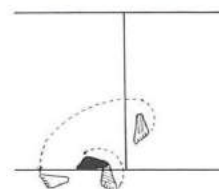
## 11. SANG DAN MAHK KEE (right hand)

Explanation: Advance straight forward with the right foot while executing a SANG DAN MAHK KEE.

**Fig. 4-794.**

## 10. SANG DAN MAHK KEE (left hand)

Explanation: Advance straight forward with the left foot while executing a SANG DAN MAHK KEE.

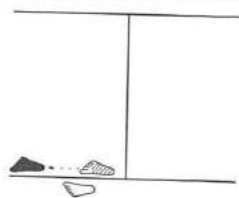
**Fig. 4-796.**

## 12. HA DAN MAHK KEE (left hand)

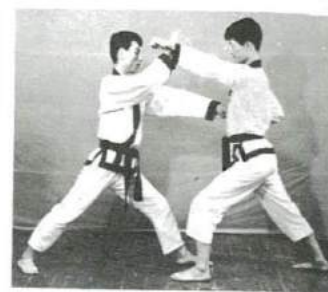
Explanation: Lift the left foot pivoting 270 degrees to the left on the ball of the right foot and execute a HA DAN MAHK KEE with the left hand. The motion ends with the left foot along the 3rd base line.



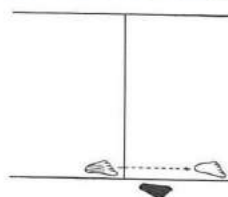
**Fig. 4-798.**  
Practical Demonstration



**Fig. 4-797.**



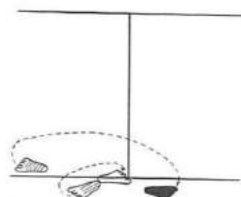
**Fig. 4-801.**  
Practical Demonstration



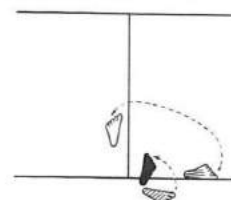
**Fig. 4-800.**

13. JOONG DAN KONG KYUK(right hand)  
Explanation: Advance straight forward with the right foot and execute a JOONG DAN KONG KYUK.

15. JOONG DAN KONG KYUK (left hand)  
Explanation: Advance straight forward with the left foot and execute a JOONG DAN KONG KYUK with the left hand.



**Fig. 4-799.**



**Fig. 4-802.**

14. HA DAN MAHK KEE (right hand)  
Explanation: Lift the right foot, pivot on the left foot, turning 180 degrees to the right along the base line of the diagram and execute a HA DAN MAHK KEE.

16. HA DAN MAHK KEE (left hand)  
Explanation: Lift the left foot, pivot on the right foot and turn 90 degrees to the left along the center line of the diagram, and execute a HA DAN MAHK KEE with the left hand.



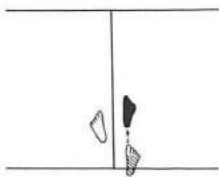


Fig. 4-803.

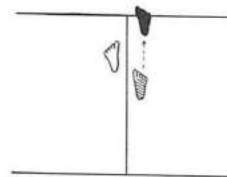


Fig. 4-805.

17. JOONG DAN MAHK KEE (right hand)  
Explanation: Advance straight forward with your right foot and execute a JOONG DAN KONG KYUK with your right hand.

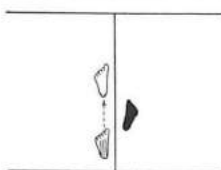


Fig. 4-804.

18. JOONG DAN KONG KYUK (left hand)  
Explanation: Advance straight forward with the left foot and execute a JOONG DAN KONG KYUK with the left hand.

19. JOONG DAN KONG KYUK (right hand)  
Explanation: Advance straight forward with the right foot and execute a JOONG DAN KONG KYUK with the right hand.

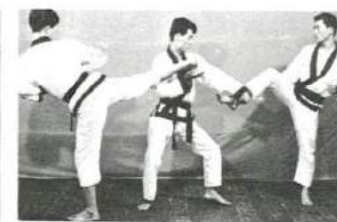
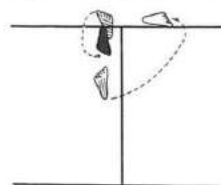


Fig. 4-807.

Practical Demonstration

Fig. 4-806.

20. HOO KOOL HA DAN SOO DO MAHK KEE (left hand)  
Explanation: Lift the left foot. Pivot on the right foot and turn 270 degrees to the left stepping down along the first left base line executing a HOO KOOL HA DAN SOO DO MAHK KEE.

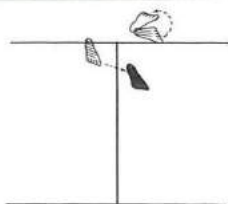


Fig. 4-808.

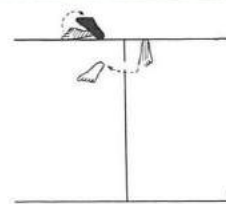


Fig. 4-811.

21. HOO KOOL HA DAN SOO DO MAHK KEE (right hand)

Explanation: Move your right foot (pivoting on your left foot) and turn 45 degrees to the right executing a HOO KOOL HA DAN SOO DO MAHK KEE.

23. HOO KOOL HA DAN SOO DO MAHK KEE (left hand)

Explanation: Move the left foot. Pivot on the right foot, turning 45 degrees to the left between the first right base line and the center line. Executing a HOO KOOL HA DAN SOO DO MAHK KEE.



Fig. 4-810.

Practical Demonstration

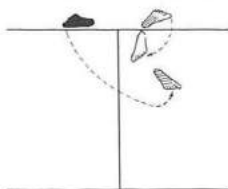


Fig. 4-809.

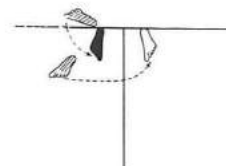


Fig. 4-812.

22. HOO KOOL HA DAN SOO DO MAHK KEE (right hand)

Explanation: Lift the right foot, pivot on the ball of the left foot, turn 135 degrees to the first right base line and execute a HOO KOOL HA DAN SOO DO MAHK KEE with the right hand.

24. JASE (return)

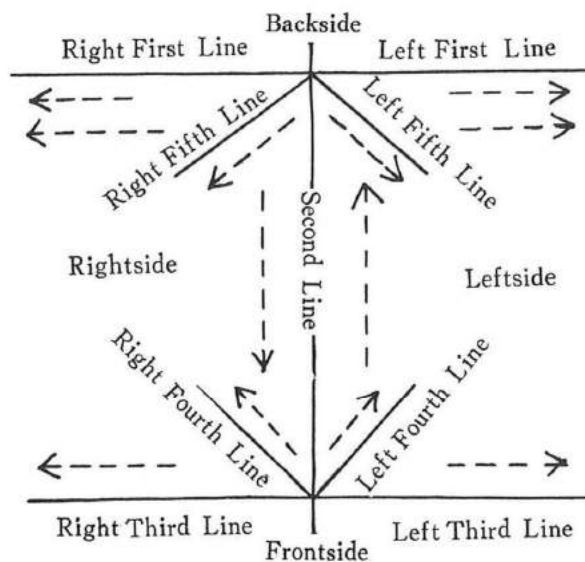
Explanation: Same as previous Form



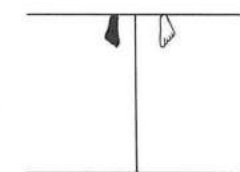
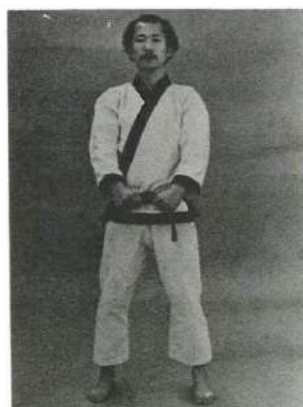
## Article 7. Pyung Ahn Ee Dan Hyung

### Explanation:

1. Name of form: Pyung Ahn Ee Dan Hyung
2. Motive of form: Same as Pyung Ahn Cho Dan Hyung
3. Name of Creator:
4. Date of Creation:
5. Place of Creation:
6. Total number of moves: 31
7. Diagram of form's line:



**Fig. 4-813.** Basic Diagram of Training Line



**Fig. 4-814.**

### Analysis of techniques:

1. JOON BEE JASE Same as Pyung Ahn Cho Dan Hyung

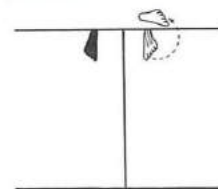


**Fig. 4-816**

Practical Demonstration



**Fig. 4-815.**



2. Double High Defense (Hu-Kul JASE)

Explanation: Weight on right foot, move left foot to the first line 1 ending in HOO KOOL JASE.

Simultaneously execute high upper defense with right hand high side defense with left hand. Right bottom of fist facing forward. Left bottom of fist facing left.

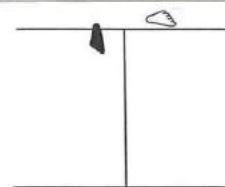


**Fig. 4-818.**

Practical Demonstration



**Fig. 4-817.**

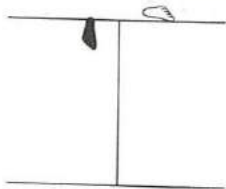


3. Upper Cut Attack(right hand)

Explanation: JASA is the same as previous motion. Drop right hand to right side of chest and do an upper cut. Left hand pulls to above right shoulder simultaneously with right upper cut.



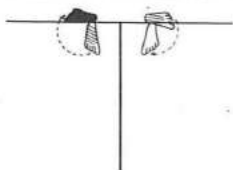
**Fig. 4-820.**  
Practical Demonstration



**Fig. 4-819.**

**4. JOONG DAN HOENG JIN KONG KYUK**  
(left hand)

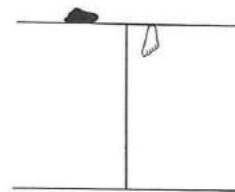
Explanation: Move left foot half step forward and make SA-KO-RIP JASE. Pull left hand to left side of waist and do a HOENG JIN KONG KYUK.



**Fig. 4-821.**

**5. Double High Defense (Hu-Kul JASE)**

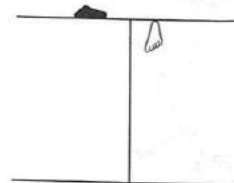
Explanation: Shift weight to left foot, move right foot along line 4 through HOO KOOL JASE simultaneously execute a high upper defense with left hand and a high side defense with right hand. Left bottom of fist facing forward. Right bottom of fist facing right.



**Fig. 4-822.**

**6. Upper cut Attack (left hand)**

Explanation: Maintain same JASE from the previous JASE. Drop left hand to left side of chest and do an upper cut attack with left hand. Simultaneously pull right hand to above left shoulder through left upper cut.



**Fig. 4-823.**

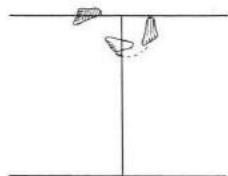
**7. JOONG DAN HOENG JIN KONG KYUK**  
(right hand)

Explanation: Move right foot half step forward and make Sa-Ko-Rip JASE. Pull right hand to right side of waist as you do JOONG DAN HOENG JIN KONG KYUK.





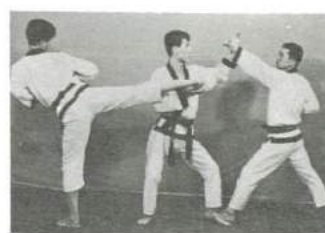
**Fig. 4-825.**  
Practical Demonstration



**Fig. 4-824.**

8. Prepared JASE for YUP CHA KEE

Explanation: Move left foot half step to the center line of diagram, pick right foot up to left knee, maintaining balance on left foot completely. Right arm moves in front of solar plexus. Body facing right. Face facing back.



**Fig. 4-829.**  
Practical Demonstration



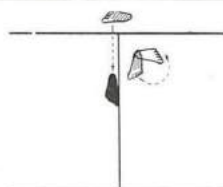
**Fig. 4-828.**

10. HOO KOOL JOONG DAN SOO DO MAHK KEE (left hand)

Explanation: Step down with right foot along center line of diagram (but to the rear of starting point) after YUP CHA KEE is completed and do HOO KOOL JOONG DAN SOO DO MAHK KEE with left hand toward the center of diagram.



**Fig. 4-831.**  
Practical Demonstration



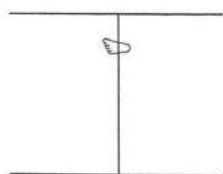
**Fig. 4-830.**

11. HOO KOOL JOONG DAN SOO DOO MAHK KEE (right hand)

Explanation: Advance straight forward with right foot executing JOONG DAN SOO DO MAHK KEE with right hand.



**Fig. 4-827.**  
Practical Demonstration



**Fig. 4-826.**

9. YUP CHA KEE (right foot)

Explanation: YUP CHA KEE to the back, simultaneously through right hand straight out with Kwon Do. Attack so that the right arm parallel with side kick at the end.

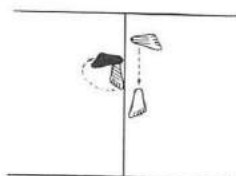


Fig. 4-832.

12. HOO KOOL JOONG DAN SOO DO MAHK KEE (left hand)

Explanation: Advance straight forward with left foot executing HOO KOOL JOONG DAN SOO DO MAHK KEE with left hand.



Fig. 4-834.

Practical Demonstration

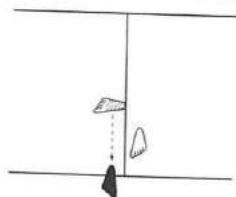


Fig. 4-833.

13. KWAN SOO (spear) KONG KYUK (right hand)

Explanation: Advance straight forward with right foot execute KWAN SOO KONG KYUK with right hand. Back of left hand moves under the right elbow to support it.

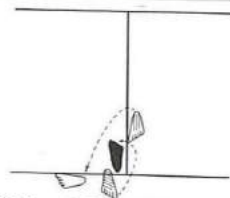


Fig. 4-835.

14. HOO KOOL JOONG DAN SOO DO MAHK KEE (left hand)

Explanation: Lift left foot, shift weight onto foot pivot on the ball of the right foot 270 degrees to the 1 left ending along line 8 execute HOO KOOL JOONG DAN SOO DO MAHK KEE with left hand.

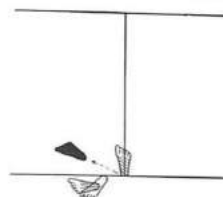


Fig. 4-836.

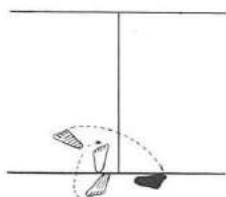
15. HOO KOOL JOONG DAN SOO DO MAHK KEE (right hand)

Explanation: Move right foot 45 degrees to right pointing along line 7 execute HOO KOOL JOONG DAN SOO DO MAHK KEE with right hand.





Fig. 4-837.

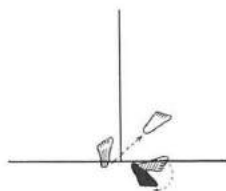


16. HOO KOOL JOONG DAN SOO DO MAHK KEE (right hand)

Explanation: Lift right foot and pivot 135 degrees to line 5 shift weight onto left foot executing HOO KOOL JOONG DAN SOO DO MAHK KEE with right hand.



Fig. 4-838.



17. HOO KOOL JOONG DAN SOO DO MAHK KEE (left hand)

Explanation: Move left foot 45 degrees to the left so that it points along line 6 executing HOO KOOL JOONG DAN SOO DO MAHK KEE with left hand.



Fig. 4-840.

Practical Demonstration

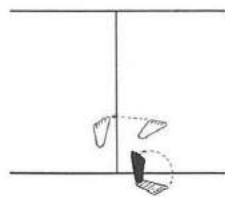


Fig. 4-839.

18. AHN YE SEO BAHK EURO MAHK KEE (right hand)

Explanation: Lift left foot, move it 45 degrees to the left along center line of diagram, pivot on right foot execute AHN YE SEO BAHK EURO MAHK KEE with right hand.



Fig. 4-842.

Practical Demonstration

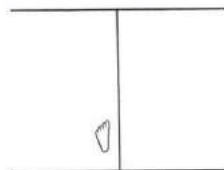


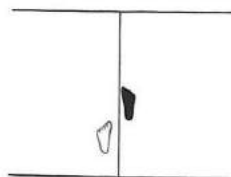
Fig. 4-841.

19. AP CHA KEE (right foot)

Explanation: Pick right foot up, execute AP CHA KEE and pull leg back. Maintain hands in the same position as at the end of the previous technique.



**Fig. 4-844.**  
Practical Demonstration



**Fig. 4-843.**



**Fig. 4-848.**  
Practical Demonstration



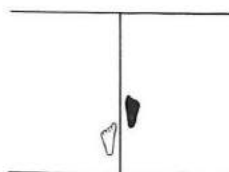
**Fig. 4-847.**

**20. Reverse JOONG DAN KONG KYUK (left hand)**

Explanation: Step down forward with right foot to the center line of diagram executing reverse punch with left hand. Twist waist a lot when executing reverse punch.



**Fig. 4-846.**  
Practical Demonstration



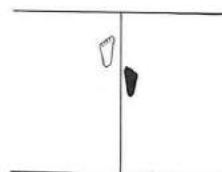
**Fig. 4-845.**

**22. AP CHA KEE (left foot)**

Explanation: Pick left foot up, execute AP CHA KEE to and pull back. Maintain hands in same position as at the end of the previous technique.



**Fig. 4-850.**  
Practical Demonstration



**Fig. 4-849.**

**21. Reverse. AHN YE SEO BAHK EURO SANG DAN MAHK KEE (left hand)**

Explanation: Maintain same stance as previous stance. Cross both hand (left hand under right hand above) and do AHN YE SEO BAHK EURO SANG DAN MAHK KEE with left hand.

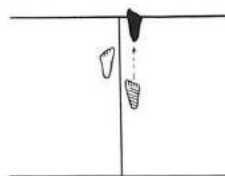
**23. Reverse JOONG DAN KONG KYUK (right hand)**

Explanation: Moving forward step down with the left foot along the center line of diagram execute a reverse punch with the right hand. Twist waist a lot when executing the reverse punch.



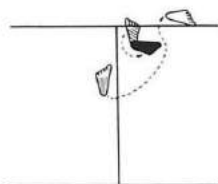
**Fig. 4-852.**

Practical Demonstration

**Fig. 4-851.**

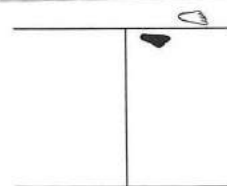
24. DOUBLE HANDS DEFENSE (right hand forward stance)

Explanation: Advance straight forward with right foot executing two fist defense with forward stance. Left fist is positioned along side the right elbow at the end of the movement.

**Fig. 4-853.**

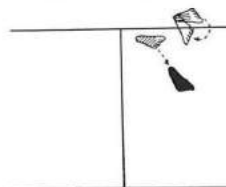
25. HA DAN MAHK KEE (left hand)

Explanation: Lift left foot, pivot 270 degrees on right to line 1 executing HA DAN MAHK KEE

**Fig. 4-854.**

26. SANG DAN SOO DO MAHK KEE (forward stance left hand)

Explanation: Maintain the same stance as at the end of the previous movement. High defense with Soo Do (open knife hand). Left hand pulls to right side of waist and then blocks.

**Fig. 4-855.****Fig. 4-856.**

Practical Demonstration

27. SANG DAN MAHK KEE (right hand)

Explanation: Turn 45 degrees to the right with right foot so that the right foot points along line 2 by pivoting on the left foot; executing a SANG DAN MAHK KEE with right hand.

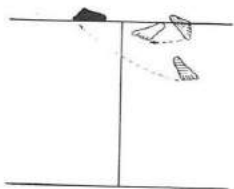


Fig. 4-857.

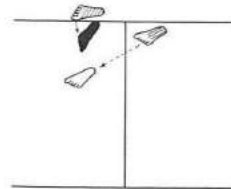


Fig. 4-859.

## 28. HA DAN MAHK KEE (right hand)

Explanation: Left right foot, pivoting on the left foot turn 135 degrees to line 4 executing HA DAN MAHK KEE.

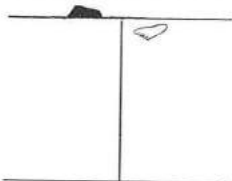


Fig. 4-858.

## 30. SANG DAN MAHK KEE (left hand)

Explanation: Turn 45 degrees to left. Lift the left foot pivot on the right foot step down with the left foot to a point along line 3 executing a SANG DAN MAHK KEE with left hand.

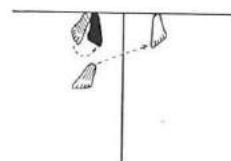


Fig. 4-860.

## 29. SANG DAN MAHK KEE (forward stance right hand)

Explanation: Maintaining same stance as previous stance. High defense with SOO DO (open knife hand) pull back right hand to left side of waist and do SOO DO SANG DAN MAHK KEE.

## 31. JASE (Ba-Ro)

Explanation: Same as PYUNG AHN CHO DAN.



## Article 8. Pyung Ahn Sam Dan Hyung

### Explanation:

1. Name of form: Pyung Ahn Sam Dan Hyung
2. Motive of form: Same as Pyung Ahn Cho Dan Hyung.
3. Name of Creator: Same as Pyung Ahn Cho Dan Hyung.
4. Place of Creation: Same as Pyung Ahn Cho Dan Hyung.
5. Total Number of techniques: 29
6. Diagram of Form's line:

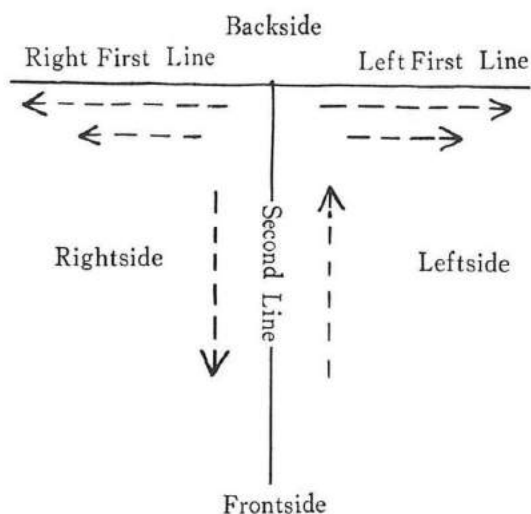


Fig. 4-861. Basic Diagram of Training Line

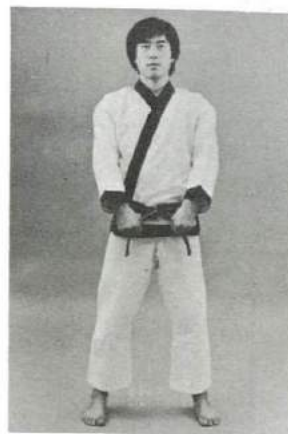


Fig. 4-862.

### Analysis of techniques:

1. JOON BEE JASE: Same as Pyung Ahn Ee Dan Hyung



Fig. 4-864.

Practical Demonstration

Fig. 4-863.

2. HOO KOOL JOONG DAN YUP MAHK KEE (left hand)

Explanation: Lift foot, shift weight onto right foot, and step out with left foot along line 1, executing a HOO KOOL JOONG DAN YUP MAHK KEE with the left hand.

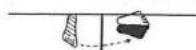


Fig. 4-865.

### 3. Low and High Defense (both hands)

Explanation: Move your right foot along side the left foot. Cross hands, right hand under and left hand above in preparation for the movement. Simultaneously execute a right hand. HA DAN MAHK KEE.



Fig. 4-867.

### 4. Double Low and High Defense(both hands)

Explanation: Maintain the same JASE as in the previous motion. Execute an AHN YEO SEO BAHK EURO MAHK KEE with the left hand, and a low defense with right hand. Body is slightly turned to the right before the double defense movement. Hands are shoulder width apart at the end of the movement.



Fig. 4-866.

Practical Demonstration



Fig. 4-868.

Practical Demonstration



Fig. 4-869.

### 5. HOO KOOL JOONG DAN YUP MAHK KEE (right hand)

Explanation: Lift your right foot, shift your weight onto the left foot. Turn 180 degrees to the right line 1 by pivoting on the left, foot, executing a HOO KOOL JOONG DAN YAP MAHK KEE



Fig. 4-870.



### 6. Low and High Defense(both hands)

Explanation: Move your left foot to point along side the right foot. Cross your hands, left hand under and right hand above in preparation for the movement, Simultaneously execute a right hand HA DAN MAHK KEE and a left hand AHN YE SEO BAHK EURO SANG JOONG DAN MAHK KEE. Hands should be shoulder width apart at the end of the movement.





Fig. 4-871.

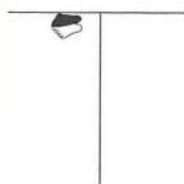


Fig. 4-874.

Practical Demonstration

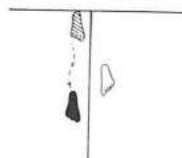


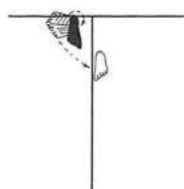
Fig. 4-873.

## 7. Double Low and High Defense(both hands)

Explanation: Maintain the same JASE as in the previous motion. Simultaneously execute a SANG DAN AHN YE SEO BAHK EURO MAHK KEE with the right hand, and a HA DAN MAHK KEE with left hand. Turn your body slightly to the left before the double defense movement. Hands are shoulder with apart at the end of the movement.



Fig. 4-872.



## 9. KWAN SOO (Spear hand) KONG KYUK

Explanation: Advance straight forward with the right foot and execute a KWAN SOO(Spear) KONG KYUK. The left and moves under the right elbow to support the attack.



Fig. 4-876.

Practical Demonstration

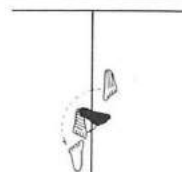


Fig. 4-875.

## 8. Double Hand Defense (forward JASE, left hand)

Explanation: Lift your left foot, pivoting on your right foot. Turn 90 degrees to the center line of the diagram executing a doublehand defense. The left hand is the main blocking hand; the right hand assists in the defense.

## 10. Prepared Motion for Turning (leg/cross stance)

Explanation: Maintain the same focus as in the previous motion. Lift the left foot, and pass it through to the right of and behind the right foot. Balance your weight on your right foot. Pull the right hand to the right kidney. The left hand remains on the front chest. The ball of the left foot lands on the floor.

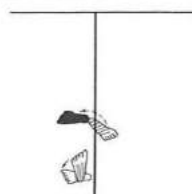


Fig. 4-877.

# 11. KWON DO (Hammer) ATTACK (left hand)

Explanation: Turn to left, pivot on both feet, and take a SA KO RIP JASE with a hammer attack with the left hand. Both feet stay on the center line of the diagram.



Fig. 4-880.  
Practical Demonstration

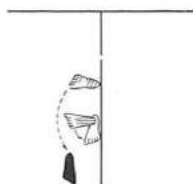


Fig. 4-879.

# 12. JOONG DAN KONG KYUK (right hand)

Explanation: Advance straight forward to the center line of the diagram with the right foot and execute JOONG DAN KONG KYUK



Fig. 4-881.

# 13. JOON BEE JASE BAHK YE SEO AHN EURO CHA KEE

Explanation: Lift your left foot, and move it next to your right foot. Pivot and put your weight on the right foot. Turn 180 degrees to the center line of the diagram for the preparatory stance. Bring both fists to the waist.



Fig. 4-883.  
Practical Demonstration

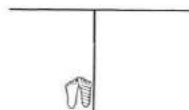


Fig. 4-882.

# 14. FRONT OUTSIDE to INSIDE SNAP (Crescent) KICK (right foot)

Explanation: Balance on your left foot and execute an outside to inside snap kick with your right foot. Pull your right foot back next to your left knee, and maintain your body facing slightly to the left side when the kicking is finished. Do not allow your right knee to cross the center line.





Fig. 4-885.

Practical Demonstration

Fig. 4-884.



15. Heel-Step-kick and PAL KOOP KONG KYUK (right foot, Right PAL KOOM)  
Explanation: Heel-Step-Kick down to the center line of the diagram into a KI MA (Horse) JASE. Twist your waist to the left side and pal koom attack with the right PAL KOOM immediately after kicking.



Fig. 4-887.

Practical Demonstration

Fig. 4-886.



16. HAMMER ATTACK (right hand)  
Explanation: Maintain the same stance as the previous motion. The right hand swings up and down and holds at shoulder height through the hammer punch.



Fig. 4-888.



17. JOON BEE JASE BAHK YE SEO AHN EURO CHA KEE (Crescent)

Explanation; Maintain the same JASE as the previous motion. Bring the right hand attack to the right side of the waist after the hammer punch.



Fig. 4-890.

Practical Demonstration

Fig. 4-889.



18. BAHK YE SEO AHN EURO AP CHA KEE (left foot)

Explanation: Lift foot up and execute a BAHK YE SEO AHN EURO AP CHA KEE. Maintain your balance on the right foot throughout the kick. Pull the left foot back next to the right knee and maintain your body facing slightly to the right when the kick is finished.



Fig. 4-892.

Practical Demonstration

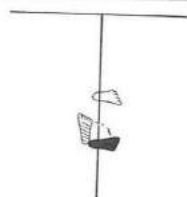


Fig. 4-891.

# 19. HEEL-STEP KICK AND PAL KOOP KONG KYUK (left foot, left elbow)

Explanation: Heel-Step Kick down to the center line of the diagram into a KI-MA (Horse) JASE. Twist your waist to the right side and PAL KOOP attack with the left PAL KOOP immediately after kicking. The left fist remains at the left side of your waist.



Fig. 4-894.

Practical Demonstration

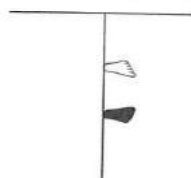


Fig. 4-893.

# 20. HAMMER ATTACK (left hand)

Explanation; Maintain the same JASE as the previous motion. The left hand swings up and down and is held at shoulder height executing a hammer punch.

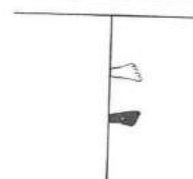


Fig. 4-895.

# 21. JOON BEE JASE for the BAHK YE SEO AHN ERO CHA KEE (crescent)

Explanation; Maintain the same JASE as the previous motion. Bring the left hand back to the left side of the waist after executing a hammer punch from the previous motion.

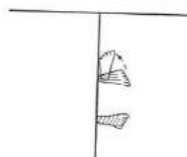


Fig. 4-896.

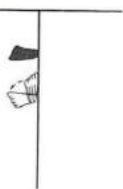
# 22. BAHK YE SCO AHN EURO AP CHA KEE (right foot)

Explanation; Lift your right foot up and execute a BAHK YE SEO AHN EURO AP CHA KEE. Maintain your balance on the left foot through the kick. Tight foot pulls back next to the left knee. Hold your body facing slightly left when kick is finished.





Fig. 4-897.

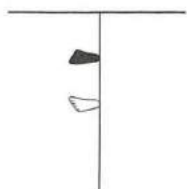


23. Heel-Step-kick and PAL KOOP KONG KYUK (right foot, right hand)

Explanation: Heel step kick down to the center line of the diagram into a KI-MA (Horse) JASE. Twist your waist to the left side and execute an PAL KOOP KONG KYUK with the right PAL KOOP immediately after kicking. The right fist remains at the right side of the waist



Fig. 4-898.

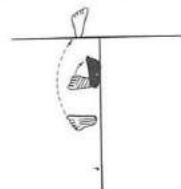


24. HAMMER ATTACK (right hand)

Explanation: Maintain the same JASE from the previous motion. The right hand swings up and down and is held at shoulder height for the hammer punch.



Fig. 4-900.



25. JOONG DAN YUP KONG KYUK (left hand)

Explanation: Advance straight forward with the left foot to the center of the diagram and execute a JOONG DAN KONG KYUK with the left hand.



Fig. 4-901.



26. JOON BEE JASE for the Next Technique  
Explanation: Advance forward half a JASE with the right foot and step down to the right onto the first left base line. The left foot and upper part of body remain in the same position as the previous motion. JASE will be a KI-MA (Horse) JASE at the end of the movement.

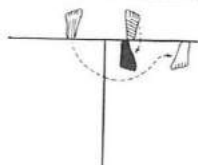


Fig. 4-902.

27. SANG DAN KONG KYUK to the Rear (right hand)/JOONG DAN KONG KYUK (left Elbow) PAL KOOM CHI  
Explanation: Lift the left foot and pivot on right foot, turning 180 degrees to the first left base line through the movement. The right hand executes a high attack over the left shoulder, as the left arm executes an arm attack to the middle target area.

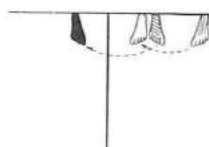


Fig. 4-903.

28. SANG DAN KONG KYUK to the rear (left hand)/JOONG DAN KONG KYUK PAL KOOM CHI (right elbow)  
Explanation: Simultaneously, hop-jump to



Fig. 4-904.

Practical Demonstration

the right, executing a SANG DAN KONG KYUK, to the rear with left hand and a JOONG DAN KONG KYUK with the right PAL KOOM CHI. Maintain the same body figure through the hop-jump.

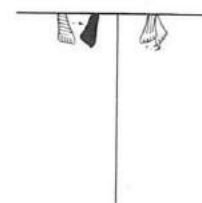


Fig. 4-905.

- 29 Ba-Ro (return) JASE  
Explanation: Same as Pyung Ahn Ee Dan Hyung.



## Article 9. Pyung Ahn Sa Dan Hyung

### Explanation:

1. Name of Form: Pyung Ahn Sa Dan
2. Motive of Form: Same as Pyung Ahn Cho Dan Hyung
3. Name of Creator: Same as Pyung Ahn Cho Dan Hyung
4. Date of Creation: Same as Pyung Ahn Cho Dan Hyung
5. Place of Creation: Same as Pyung Ahn Cho Dan Hyung
6. Total Number of Movements: 31
7. Diagram of Form's line:

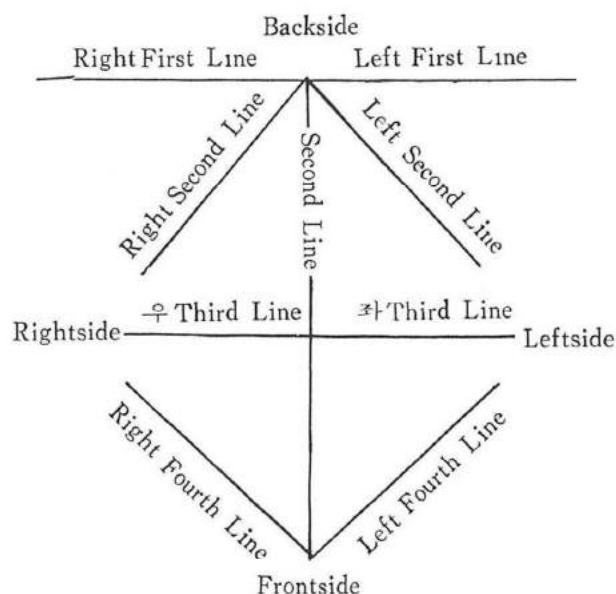
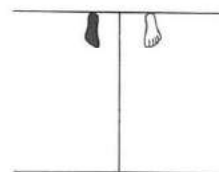


Fig. 4-906. Basic Diagram of Training Line

### Analysis of techniques:



Fig. 4-907.



1. JOON BEE JASE: Same as Pyung Ahn Sam Dan Hyung. (See diagram no. \_\_\_\_)



Fig. 4-909.

Practical Demonstration

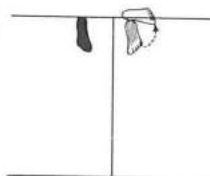


Fig. 4-908.

2. Double Soo Do SANG DAN MAHK KEE (both hands)

Explanation: Lift left foot, step along the base line to your left and assume a HOO KOOL JASE. Move both hands to your right side at waist level. Simultaneously execute an AHN YE SEO BAHK EURO SANG DAN MAHK KEE (with the left hand) and SANG DAN MAHK KEE with the right.



Fig. 4-910



Fig. 4-911.  
Practical Demonstration

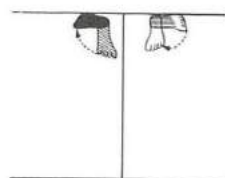
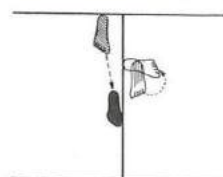


Fig. 4-914.



3. Double Soo Do SANG DAN MAHK KEE  
(both hands)

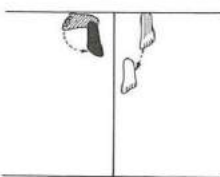
Explanation; JASE will be left-foot-back HOO KOOL JASE facing to the right along the base line. Both hands start from left side of waist as the right hand executes an outside SANG DAN MAHK KEE. The left hand performs a SANG DAN MAHK KEE.



Fig. 4-912.



Fig. 4-913.  
Practical Demonstration



4. SSANG SOO HA DAN MAHK KEE  
(both hands)

Explanation: Lift left foot, face towards the center line of diagram. Pivot on right foot. Step into front stance. Both hands, starting from the right side of waist execute a SSANG SOO DAN MAHK KEE. Note: CHON KOOL JASE should be bigger than regular CHON KOOL JASE.

5. HOO KOOL YANG SOO MAHK KEE  
(right hand)

Explanation: Advance straight forward with right foot, both hands start from left side of waist and do a HOO KOOL YANG SOO JOONG DAN MAHK KEE. Left hand will be supporting hand for right hand.



Fig. 4-916.

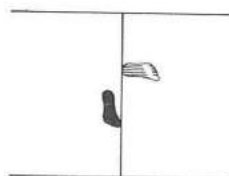


Fig. 4-915.  
Practical Demonstration



Fig. 4-917.  
Practical Demonstration

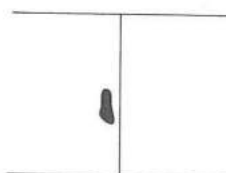
6. JOON BEE JASE for YUP CHA KEE

Explanation: Pick left foot up next to the right knee. Foot is in YUP CHA KEE JASE. Bring right hand to the right side of the rib cage. Left arm remains in front of solar plexus throughout movement.





**Fig. 4-919.**  
Practical Demonstration



**Fig. 4-918.**

**7. YUP CHA KEE (left foot)**

Explanation: YUP CHA KEE with left foot directly to the left. Left hand thrusts straight out in a hammer fist and will be paralld to YUP CHA KEE at full extension. Pull left foot back next to right knee after kick and open your left hand.



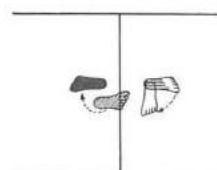
**Fig. 4-921.**  
Practical Demonstration



**Fig. 4-920.**

**8. PAL KOOM CHI KONG KYUK PAL KOOP (right Elbow)**

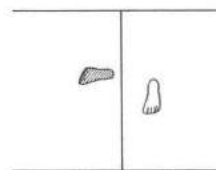
Explanation: Step down and forward (which is 90° to the left of the center line) with left foot into a forward JASE. Strike your open left hand with your PAL KOOM CHI as you step down. Left hand will cover right PAL KOOM CHI at the end of the movement.



**Fig. 4-922.**

**9. JOON BEE JASE for Next Movement**

Explanation: Turn direction 180 degrees to right and step into a left-foot-back HOO KOOL JASE. Bring left hand to left side of rib cage. Right arm remains in front of solar plexus through this movement.



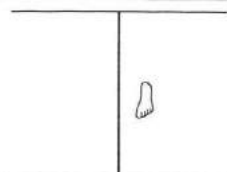
**Fig. 4-923.**

**10. JOON BEE JASE for YUP CHA KEE (right foot)**

Explanation: Move left foot a half step to the right and pick right foot up untill it is next to your left knee. Both hands remain in the same position from the previous motion through the movement.



Fig. 4-924.

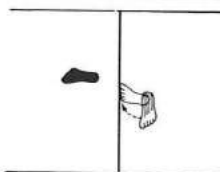


## 11. YUP CHA KEE (right foot)

Explanation: Execute a YUP CHA KEE with the right foot 90° to the right of the center line. The right hand executes a hammer fist strike straight out and will be paralleled to YUP CHA KEE at full extension. After the right foot pulls back next to left knee, kick as you open your right hand.



Fig. 4-925.

12. PAL KOOP KONG KYUK (left elbow)  
PAL KOOM CHI

Explanation: Step forward and down with your right foot into forward JASE. Strike your open right hand with your PAL KOOM CHI. Right hand covers left PAL KOOM CHI.

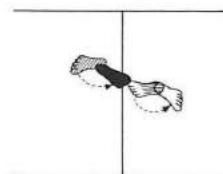


Fig. 4-926.



Fig. 4-927.

Practical Demonstration

13. Soo Do Upper Defense With Left Hand.  
Soo Do SANG DAN KONG KYUK With Right Hand

Explanation: Pivot your body completely, turning 90 degrees to left into a left-foot-forward CHON KOOL JASE. Execute a Left Hand Soo Do Upper Block as your right hand executes an outside to inside Soo Do Attack.

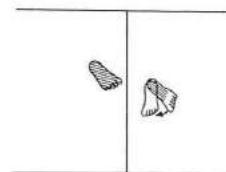


Fig. 4-928.



Fig. 4-929.

Practical Demonstration



## 14. AP CHA KEE (right foot)

Explanation: AP CHA KEE with right foot. Both hands remain in the same position as at end of the previous motion through the kick.

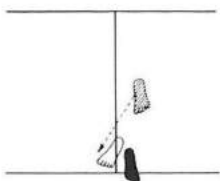




Fig. 4-930.



Fig. 4-931.  
Practical Demonstration



### 15. Back Fist Attack (right hand)

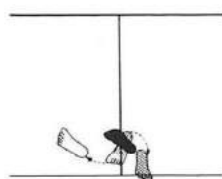
Explanation: Hop with right foot leading so that your left foot lands behind your right foot. High back fist attack with right hand as you move.



Fig. 4-932.



Fig. 4-933.  
Practical Demonstration

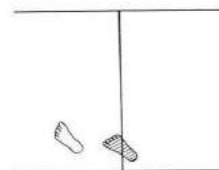


### 16. Holding Position-Aggressor's Chest or Lapel Area (both hand)

Explanation: Lift left foot. Pivot on right foot. Turn to left 45° from the center line and step into a left-foot-forward CHON KOOL JASE. Both hands are located at the height of your mouth. Space between hands will be about 6 inches. Both arms are bent.



Fig. 4-934.



### 17. AP CHA KEE (right Foot)

Explanation: Turn over right fist (So that the palm is now facing upward) and pull back to ready position for JOONG DAN KONG KYUK as you AP CHA KEE with right foot.



Fig 4-936  
Practical Demonstration

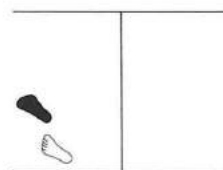


Fig. 4-935.

### 18. JOONG DAN KONG KYUK (right hand)

Explanation: Step down and forward with right foot into a right-foot-forward CHON KOOL JASE and attack center target area with a right hand front punch.

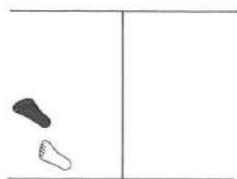


Fig. 4-937.

19. Reverse JOONG DAN KONG KYUK (left hand)

Explanation: Remain in the same JASE as the previous JASE and execute a reverse punch to the center target area with your left hand.

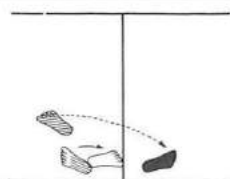


Fig. 4-938.

20. Holding position: Aggressor's Chest

Explanation: Lift right foot. Pivot on left foot. Turn 90 degrees to right of the center line into right-foot-forward CHON KOOL JASE. Both hands will be holding aggressor's chest. Both hands are held at the height of your mouth.

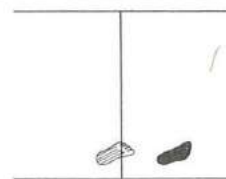


Fig. 4-939.

21. AP CHA KEE (left Foot)

Explanation: Turn left fist (so that palm is facing upward) and pull back left hand to the ready position for JOONG DAN KONG KYUK as you perform a AP CHA KEE.

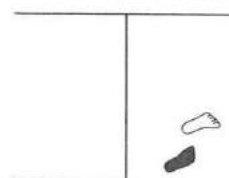


Fig. 4-940.

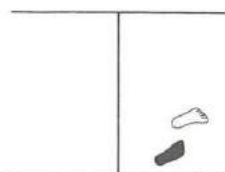
22. JOONG DAN KONG KYUK (left hand)

Explanation: Step down and forward with left foot into the left-foot-forward CHON KOOL JASE and attack to the center target with left hand front punch.





Fig. 4-941.



### 23. Reverse JOONG DAN KONG KYUK (right hand)

Explanation: Remain in the same JASE from previous JASE and do Reverse Punch to center target with the right hand.



Fig. 4-943.

Practical Demonstration

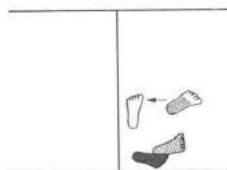


Fig. 4-942.

### 24. HOO KOOL YANG SOO SANG DAN MAHK KEE (left hand)

Explanation: Lift left foot. Pivot on right foot. Turn 45 degrees to left into right-foot-back HOO KOOL JASE. Both hands move from right side of waist and do YANG SOO SANG DAN MAHK KEE.



Fig. 4-945.

Practical Demonstration

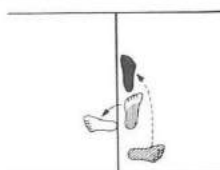


Fig. 4-944.

### 25. HOO KOOL YANG SOO SANG DAN MAHK KEE (right hand)

Explanation: Advance straight forward with right foot assuming a left-foot-back HOO KOOL JASE. Both hands move from left side of waist and do HOO KOOL YANG SOO SANG DAN MAHK KEE.

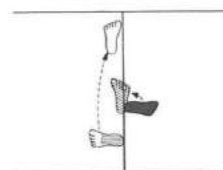


Fig. 4-946.

### 26. HOO KOOL YANG SOO SANG DAN MAHK KEE (left hand)

Explanation: Advance straight forward with right foot into right-foot-back HOO KOOL JASE. Both hands move from right side of waist and do YANG SOO SANG DAN MAHK KEE.

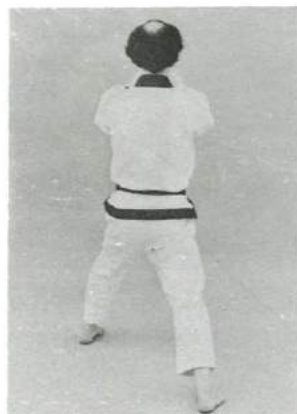
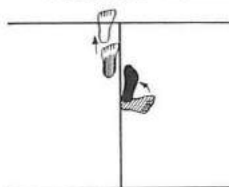


Fig. 4-947.



Fig. 4-943.

Practical Demonstration



27. Hoding position: Aggressor's Neck (both hands)

Explanation: Right foot remains at the same place as at the end of the previous motion. Left foot moves a half step forward into left-foot-forward CHON KOOL JASE. Both hands (open hand) snap forward and hold aggressor's neck at eye height. The space between both hands is about 6 inches.

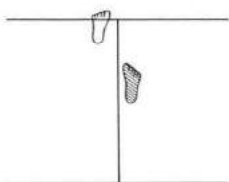


Fig. 4-949.



Fig. 4-950.

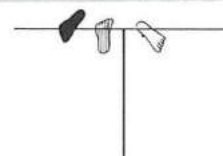
Practical Demonstration



28. MOO REUP CHEE KEE (right Foot)  
 Explanation: Both hands strongly pull down aggressor's head as you MOO REUP CHEE KEE with right foot. Both hands will be closed at the end of movement. Both slightly bend to forward. Instep will be straight, pointing down.



Fig. 4-951.

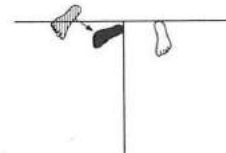


29. HOO KOOL SOO DO JOONG DAN MAHK KEE (left hand)

Explanation: Step down along base line to the right with the right foot and pivot on both feet. Turn 180 degrees to left into right-foot-back HOO KOOL JASE. Both hands move from right side of waist and do SOO DO JOONG DAN MAHK KEE. JASE will be between the base line and the center line at the end of movement.



Fig. 4-952.



30. HOO KOOL SOO DO JOONG DAN KONG KYUK (right hand)  
 Explanation: Lift right foot, pivot on left foot, turn 90 degrees to right into left-foot-back HOO KOOL JASE. Both hands move from left side of waist and do SOO DO JOONG DAN MAHK KEE.



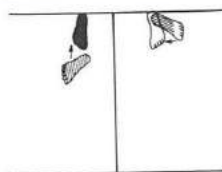


Fig. 4-953.

## 31. Ba-Ro JASE (return)

Explanation: Same as last motion in previous form.

## Article 10. Pyung Ahn Oh Dan Hyung

Explanation:

1. Name of Form: Pyung Ahn Oh Dan Hyung
2. Motive of Form: Same as Pyung Ahn Cho Dan Hyung
3. Name of Creator: Same as Pyung Ahn Cho Dan Hyung
4. Date of Creation: Same as Pyung Ahn Cho Dan Hyung
5. Place of Creation: Same as Pyung Ahn Cho Dan Hyung
6. Total Number of Movements: 30
7. Diagram of Form's Line:

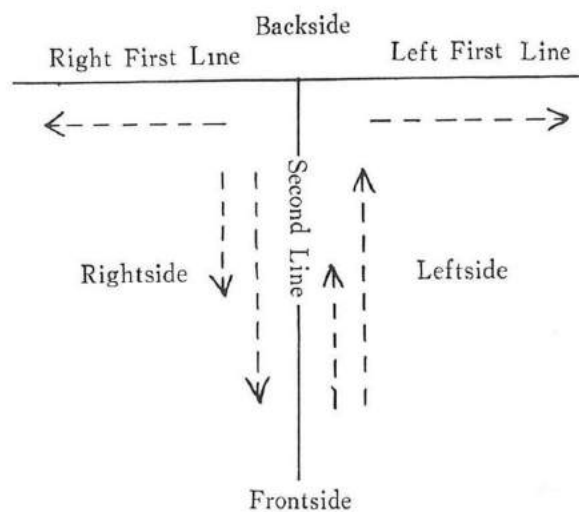


Fig. 4-954. Basic Diagram of Training Line

## Analyses of Techniques:

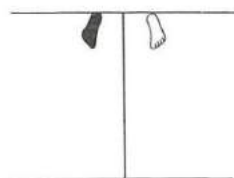


Fig. 4-955.

1. JOON BEE JASE: Same as Pyung Ahn Sa Dan Hyung, standing at the intersection of the base and center line facing towards the center line.



Fig. 4-957.

Practical Demonstration

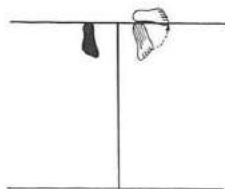


Fig. 4-956.

2. HOO KOOL AHN YE SEO BAHK EURO JOONG DAN MAHK KEE (left hand)  
Explanation: Left foot moves to the left along the base line into a right-foot-back HOO KOOL JASE. Left hand moves from right side of waist and then executes an AHN YE SEO BAHK EURO JOONG DAN MAHK KEE.

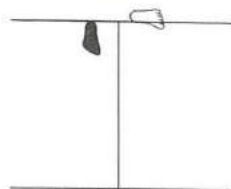


Fig. 4-958.



Fig. 4-959.

Practical Demonstration

3. YUK JIN KONG KYUK (right Hand)  
Explanation: Maintain the same JASE as the previous movement. Execute a YUK JIN KONG KYUK with right hand. Right arm is slightly bent (because this is a short distance attack)

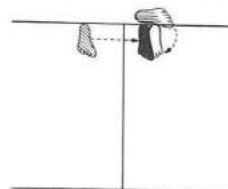


Fig. 4-960.

4. JOON BEE JASE  
Explanation: Bring right foot along side left foot into attention JASE. When moving, weight shifts to left foot. Right hand pulls next to right side of rib cage. Left arm moves directly in front of solar plexus (palm of left hand facing downward)



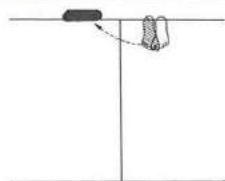


Fig. 4-961.

5. HOO KOOL AHN YE SEO BAHK EURO JOONG DAN MAHK KEE (right Hand)  
 Explanation: Move right foot to the right along the base line into a left-foot-back HOO KOOL JASE. Move right hand from left side of waist into AHN YE SEO BAHK EURO JOONG DAN MAHK KEE.

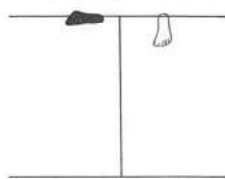


Fig. 4-962.

6. YUK JIN KONG KYUK (left hand)  
 Explanation: Maintain the same JASE as the end of the previous movement. Execute a YUK JIN KONG KYUK with left hand. Left arm slightly bent. (Short distance attack)

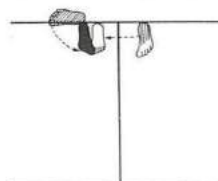


Fig. 4-963.

7. JOON BEE JASE

Explanation: Bring left foot alongside right foot into attention JASE. When moving shift weight onto right foot. Pull left hand next to right side of rib cage. Move right arm directly in front of solar plexus (right hand palm facing downward)

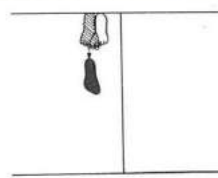


Fig. 4-964.

8. CHON KOOL YANG SOO SANG DAN MAHK KEE JASE (right Hand)  
 Explanation: Advance straight forward with your right foot into right-foot-forward CHON KOOL JASE. Starting from left side of waist move both hands into a Two Fist Defense.

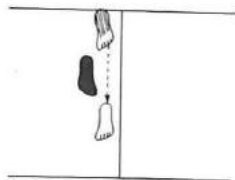


Fig. 4-965.

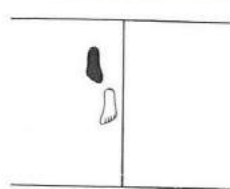


Fig. 4-968.



Fig. 4-969.

Practical Demonstration

### 9. SSANG SOO HA DAN MAHK KEE (both hands)

Explanation: Advance straight forward with left foot into left-foot-forward CHON KOOL JASE. Both hands start from right side of waist and execute an SSANG SOO HA DAN MAHK KEE. Assume a wider and longer CHON KOOL JASE than usual.

### 11. Holding Position (Both hands)

Explanation: Raise right foot next to left knee. Draw both hands from X-block to waist as if grabbing aggressor's weapon. Your left hand is on top of your right with both hands open at the end of the movement. (palm to palm)



Fig. 4-967.

Practical Demonstration



Fig. 4-971.

Practical Demonstration

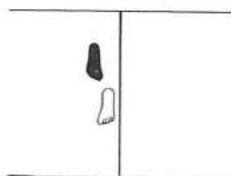


Fig. 4-966.

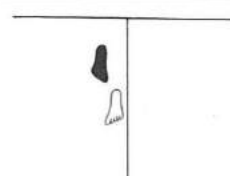


Fig. 4-970.

### 10. SSANG SOO SANG DAN MAHK KEE (With both hands open)

Explanation: Maintain the same JASE as in previous motion. Draw both hands to right hip, open the mand execute an SSANG SOO SANG DAN MAHK KEE.

### 12. Defense position (left open hand)

Explanation: Remain in same JASE from the previous motion. Left hand opened and straight forward (shoulder height, open hand palm facing downward)





Fig. 4-973.

Practical Demonstration

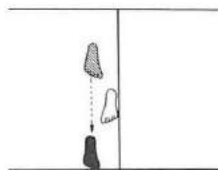


Fig. 4-972.

13. JOONG DAN KONG KYUK (right hand)  
Explanation: Step down with your right foot and move forward into right-foot-forward CHON KOOL JASE JOONG DAN KONG KYUK with your right hand.



Fig. 4-974-1

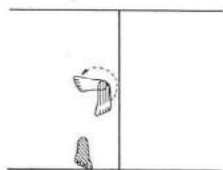


Fig. 4-974.

14. BAL BA DAHK EURC MAHK KEE (right foot)  
Explanation: Lift right foot up. Pivot on left foot, turn 180 degrees to left while performing an Inside Snap Kick with right foot. Right foot kick finishes next to left knee. Right hand ends in prepared position for HA DAN MAHK KEE.

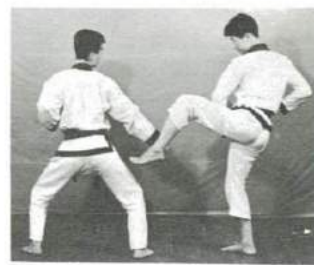


Fig. 4-976.

Practical Demonstration

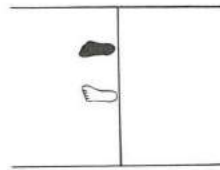


Fig. 4-975.

15. HA DAN MAHK KEE with Sa Ko Rip JASE (right Hand)  
Explanation: Step down on the center line of diagram with your right foot into a Sa-Ko-Rip (horse riding) JASE. Execute HA DAN MAHK KEE with right hand.

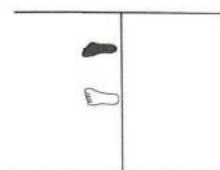


Fig. 4-977.

16. JOON BEE JASE (left open hand)  
Explanation: Remain in same JASE as previous motion. Move left hand from left arm pit to right side, open hand and move it to left (fully extended). Left hand held as shoulder height.



Fig. 4-979.  
Practical Demonstration

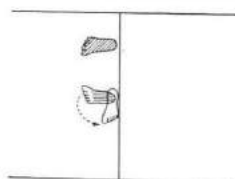


Fig. 4-978.

17. BAL BA DAHK EURO MAHK KEE  
(right foot)

Explanation: Lift right foot up and do outside to inside snap kick with right foot, strike left palm. Right foot kick finishes next to left knee.



Fig. 4-981.  
Practical Demonstration

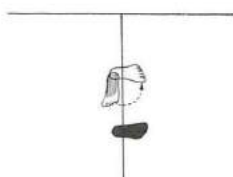


Fig. 4-980.

18. PAL KOOM KONG KYUK (right elbow)

Explanation: Step down with your right foot along center line of diagram into Sa-Ko-Rip JASE. Strike left palm with right PAL KOOM CHI. Right arm will be bent 90 degrees and located in front of solar plexus. Body is facing left.



Fig. 4-983.  
Practical Demonstration

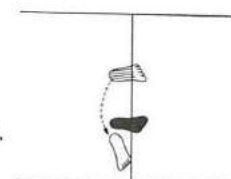


Fig. 4-982.

19. YANG SOO SANG DAN MAHK KEE  
(right hand)

Explanation: Remain in right foot toward CHON KOOL JASE. Move left foot behind and past right foot into crossed leg JASE, and do YANG SOO SANG DAN MAHK KEE to right side. Left arm stays in front of solar plexus. Body should be lower and more contracted than usual.



Fig. 4-985.  
Practical Demonstration

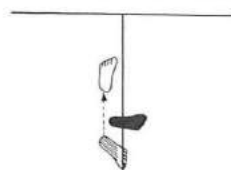


Fig. 4-984.

20. JOON BEE JASE

Explanation: Move left foot toward to right side into right-foot-back HOO KOOL JASE. Both hands remain in the same position as at the end of the previous motion, but are moved upward. Body will be higher than in previous position and expand.





Fig. 4-987.  
Practical Demonstration

Fig. 4-986.

## 21. Jumping

Explanation: Jump with left foot. Raise knees towards chest, both feet should be well bent while in air. Turn body 180 degrees while jumping. Both hands move to right side of body and are prepared to execute an SSANG SOO HA DAN MAHK KEE while in the air.



Fig. 4-989.  
Practical Demonstration

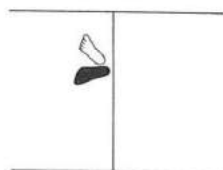


Fig. 4-988.

## 22. SSANG SOO HA DAN MAHK KEE

Explanation: Land along the center line of the diagram with right foot flat and the front ball of the left foot into the leg crossed sitting JASE.

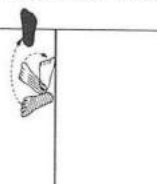
(Both hands perform an X-low defense. Body is facing right.



Fig. 4-990.



Fig. 4-991.  
Practical Demonstration



## 23. YANG SOO SANG DAN MAHK KEE (right hand)

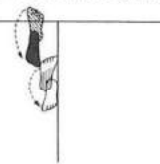
Explanation: Lift right foot, pivot on left foot. Turn 90 degrees to the right into right-foot-forward CHON KOOL JASE. Both hands are used to do a YANG SOO SANG DAN MAHK KEE. (Right hand main defense, left hand stays in front of solar plexus and acts as assistance to right hand in this block)



Fig. 4-992.



Fig. 4-993.  
Practical Demonstration



## 24. Low Kwan Soo (Spear) KONG KYUK (right hand)

Explanation: Move left foot slightly to the side. Pivot on right foot, turn 180° to the rear into left-foot-forward CHON KOOL JASE. Using a Right hand spear hand attack, attack to lower target area. Pull left hand above right shoulder as you attack.



Fig. 4-995.  
Practical Demonstration

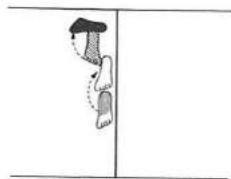


Fig. 4-994.

25. Double Low and High Defense  
Explanation: Left hand HA DAN MAHK KEE. Right hand SANG DAN MAHK KEE to your back at the same time. Do not move right foot. Pull left foot slightly back into right-foot-back HOO KOOL JASE.

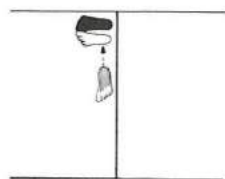


Fig. 4-996.

26. JOON BEE JASE  
Explanation: Weight is on the right foot. Bring left foot along side right foot into attention JASE. Both hands remain in the same position as the previous motion. Control breathing, relax through this movement.



Fig. 4-998.  
Practical Demonstration

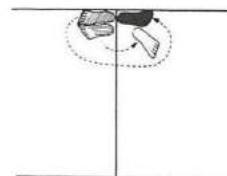


Fig. 4-997.

27. Double Side Defense for Aggressor's High Attack  
Explanation: From the previous stance pivot 180° to left on both feet into crossd leg JASE. Left foot front, right foot behind the left foot. Both hands execute a high double side block through turning.



Fig. 4-999.

28. Low Kwan Soo (spear Hand) KONG KYUK (left hand)  
Explanation: Advance straight forward with right foot into right-foot-forward CHON KOOL JASE. Left hand is used to perform a Spear Hand attack. Pull your right hand to a position above left shoulder.



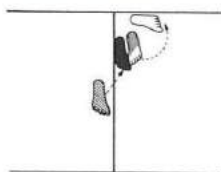


Fig. 4-1,000.

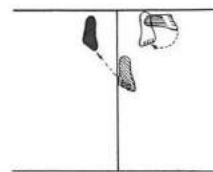


Fig. 4-1,001.

## 29. Double Low and High Defense Position

Explanation: Right hand HA DAN MAHK KEE. Left hand high side defense to your back. Pull right foot back into left-foot-back HOO KOOL JASE.

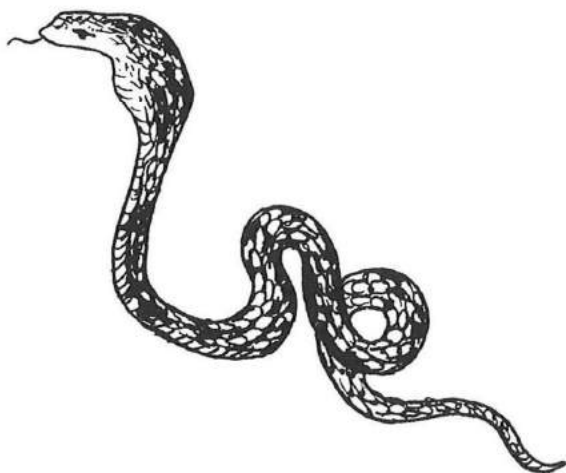
## 30. Ba-Ro (return) JASE

Explanation: Same as PYUNG AHN SA DAN.

## Article 11. Basahee Hyung

Explanation:

1. Name of form: Bassai
2. Origin of form's Name: The original name of this form was Pal Che (拔柴). Pal (拔) means "the selection of the best choice". In addition, Pal also means "fast". "Che means "collect". Movements of this form are selected from the most famous and effective movements of So Rim Sa (a southern Chinese temple) Kwon Bup such as Sun In Dan Si Sae (仙人擔柴勢), Ho Bing Si Mun Sae (虎凭柴門勢), and Pal Ho Mee Sae (拔虎尾勢). The fast, light and active characteristics of this form show the influence from So Rim Sa Kwon Bup.



This, then, accounts for the name Pal Che.

The Passai form is divided into two parts, passai Dae (Greater Passai) and Passai So (Lesser Passai).

3. Name of Creator; The creator of passai is unknown, but this form comes from the So Rim Sa Kwon Bup style. However, since the time of its conception, the form has been changed by the time and place of its practice and still varies from place to place.
4. Date of Creation: Mid to late 16th century.
5. Place of Creation: Ha Nam (southern area of China)
6. Total number of movements: 52.
7. Characteristics of this form: There are many movements which are fast and active and contain a succession of different postures.
8. Diagram of Form's lines:

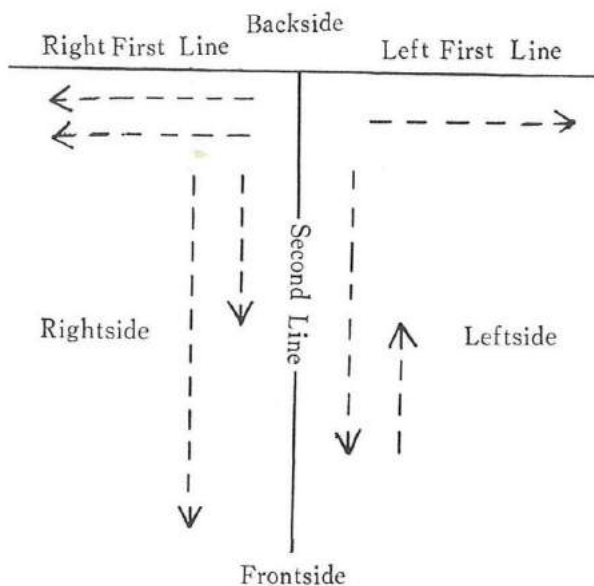


Fig. 4-1,002. Basic Diagram of Training Line

Analyses of techniques:



Fig. 4-1,003.

1. JOON BEE JASE. Stand at attention with your feet together and with the left hand covering the right fist. The distance between the abdomen and hands should be about 20 centimeters.



Fig. 4-1,005.

Practical Demonstration

Fig. 4-1,004.



2. High Side Defense (right hand)

Explanation: Move the right foot forward with a quick step placing left foot in back of right foot with a hop. The body is lowered and facing sideways, flexed right hand performs a high side block with the left hand accompanying the right hand and slightly pushing against the right forearm. The left hand is open and rests against side of right lower forearm in Soo Do position.





Fig. 4-1, 007.  
Practical Demonstration

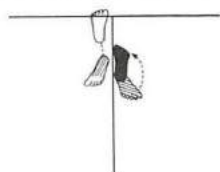


Fig. 4-1, 006.

3. High side defense (left hand) explanation.  
Move left foot back pivot on the left foot to the left into left-foot-forward CHON KOOL JASE—execute high side block with the left hand.



Fig. 4-1, 009.  
Practical Demonstration

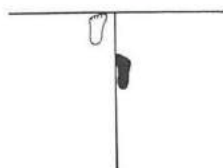


Fig. 4-1, 008.

4. Reverse high side defense (right hand)  
Explanation: Maintaining same JASE—perform an AHN YE SEO BAHK EURO MAHK KEE with the right hand. Emphasis is on hip movement.

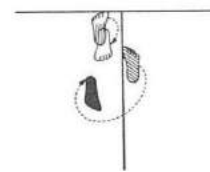
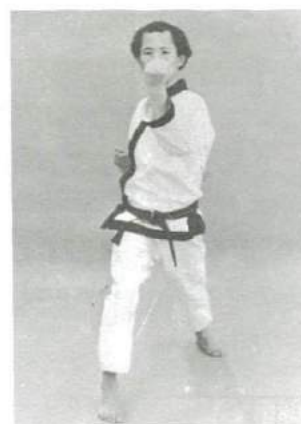


Fig. 4-1, 010.

5. Reverse BAHK YE SEO AHN EURO SANG DAN MAHK KEE (Left Hand)  
Explanation: Move right foot sideways behind the left foot while turning the body to face in the opposite direction, i.e. 180 degrees to the right. Perform BAHK YE SEO AHN EURO MAHK KEE with the left hand.

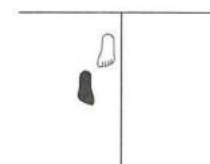


Fig. 4-1, 011.

6. AHN YE SEO BAHK EURO SANG DAN MAHK KEE (right hand)  
Explanation: Remain in the same JASE while performing an AHN YE SEO BAHK EURO MAHK KEE with the right hand.



Fig. 4-1, 013.  
Practical Demonstration

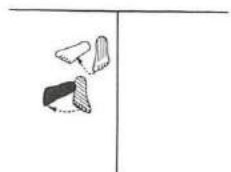


Fig. 4-1, 012.

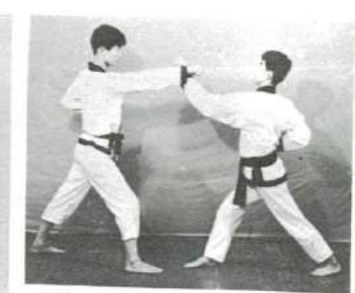


Fig. 4-1, 017.  
Practical Demonstration

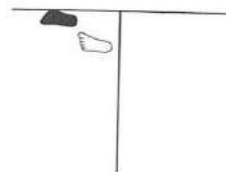


Fig. 4-1, 016.

7. Defense against kicking attack: (right arm)  
Explanation: Place weight on the left foot-pick up the right foot-extend the right hand straight down and bend the body downwards. Pivot on the left foot turning 90 degrees to the right.

9. High Reverse AHN YE SEO BAHK EURO JOONG DAN MAHK KEE  
Explanation: Remain in the same JASE while performing a high AHN YE SEO BAHK EURO JOONG DAN MAHK KEE defense with the left hand.



Fig. 4-1, 015.  
Practical Demonstration



Fig. 4-1, 019.  
Practical Demonstration

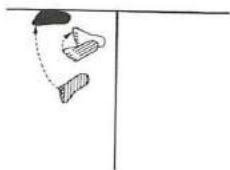


Fig. 4-1, 014.

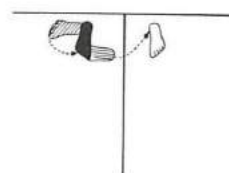


Fig. 4-1, 018.

8. BAHK YE SEO AHN EURO SANG DAN MAHK KEE: (Right arm)  
Explanation: Step forward on the right foot into a right-foot-forward CHON KOOL JASE, performing an BAHK YE SEO AHN EURO SANG DAN MAHK KEE with the right hand.

10. JOON BEE JASE

Explanation: Turn the body to the left, moving the left foot into Sa Ko Rip JASE. The left fore-arm is brought horizontally in front of the solar plexus. The right fist remains in the same position as in the previous movement. The left fist faces palm down.





Fig. 4-1, 020.

## 11. SOO DO MAHK KEE (left hand)

Explanation: Remain in the same JASE while bringing the left hand straight forward. The left hand is held at shoulder height.

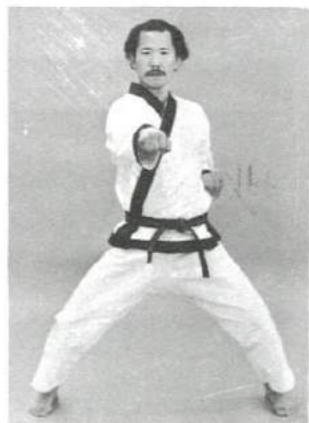


Fig. 4-1, 021.

## 12. JOONG DAN KONG KYUK (Right hand)

Explanation: Remain in the same JASE while performing a JOONG DAN KONG KYUK with the right hand. Left hand pulls back strongly while right hand attacks center body.

Fig. 4-1, 022.  
Practical Demonstration

Fig. 4-1, 023.

## 13. AHN YE SEO BAHK EURO JOONG DAN MAHK KEE (right hand)

Explanation. Pivot on both feet turning 45° to the left into a left-foot-forward CHON KOOL JASE at the same place while performing a high AHN YE SEO BAHK EURO JOONG DAN MAHK KEE with the right hand.

Fig. 4-1, 024.  
Practical Demonstration

Fig. 4-1, 025.

## 14. JOONG DAN KONG KYUK (left hand)

Explanation: Pivot on both feet turning 45° to the right into Sa-Ko-Rip JASE while performing JOO DAN KONG KYUK with the left hand.



Fig. 4-1, 026.

15. AHN YE SEO BAHK EURO JOONG DAN MAHK KEE (left hand)

Explanation: Pivot on both feet turning 45° to the right into right-foot-forward CHON KOOL JASE while executing a high AHN YE SEO BAHK EURO JOONG DAN MAHK KEE with the left hand.



Fig. 4-1, 027.

16. HOO KOOL SOO DO JOONG DAN MAHK KEE (right hand)

Explanation: Place left foot on center line 90° to the left of the line. Step forward with the right foot into a left-foot-back HOO KOOL JASE-with hands performing SOO DO JOONG DAN SOO DO JOONG DAN MAHK KEE.

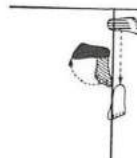


Fig. 4-1, 028.

17. HOO KOOL SOO DO JOONG DAN MAHK KEE (left hand)

Explanation: Step forward with the left foot into a right-foot-back HOO KOOL JASE. With your hands execute a SOO DO JOONG DAN MAHK KEE.

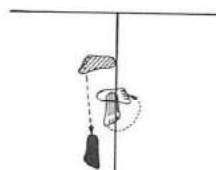


Fig. 4-1, 029.

18. HOO KOOL SOO DO JOONG DAN MAHK KEE (right hand)

Explanation: Step forward with the right foot into a left-foot-back HOO KOOL JASE. With your hands execute a SOO DO JOONG DAN MAHK KEE.





Fig. 4-1, 030.



19. HOO KOOL SOO DO JOONG DAN MAHK KEE (left hand)

Explanation: Step back with the right foot into a right-foot-back HOO KOOL JASE. As you pull the right foot back, the right hand is pulled back and remains in front of the solar plexus. The left hand executes a SOO DO JOONG DAN MAHK KEE from inside the right arm.



Fig. 4-1, 031.



Fig. 4-1, 032.

Practical Demonstration



20. Crossed hand high defense

Explanation; The right foot is brought close behind the left foot into a crossed-leg JASE. At the same time, execute a SOO DO SANG DAN MAHK KEE with the right hand. Left hand is placed crossward against right hand at a 90° angle, reinforcing the right hand.

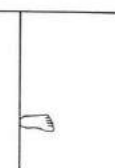


Fig. 4-1, 033.



Fig. 4-1, 034.

Practical Demonstration

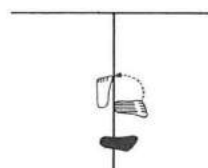


21. YUP CHA KEE (right foot)

Explanation: Execute a YUP CHA KEE to the front while balancing on the left foot. While kicking, pull both hands to left side, waist level making fists. Right foot is then brought back to left knee and both hands are opened and pulled back to right side waist.



Fig. 4-1, 035.



22. HOO KOOL MAHK KEE (left hand)

Explanation: Step down with the right foot back and turn your head to face left (i.e. 180° turn) into a right foot back HOO KOOL JASE with the hands executing a SOO DO JOONG DAN MAHK KEE.

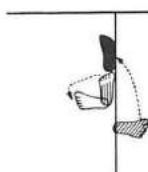


Fig. 4-1, 036.

23. HOO KOOL JOONG DAN MAHE KEE  
(right hand)

Explanation: Step forward with right foot into left-foot-back HOO KOOL JASE, with your hands execute a SOO DO JOONG DAN MAHK KEE.

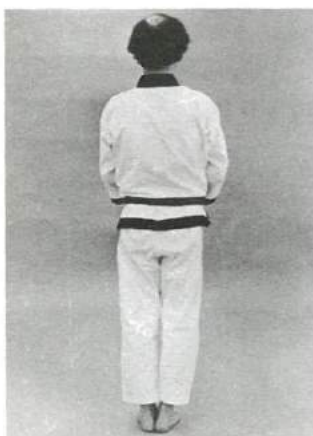


Fig. 4-1, 037.

24. JOON BEE JASE

Explanation: The right foot is brought back next to the left foot into the attention position. Bring both hands in front of the abdomen. The palms of both fists are facing inward towards the body. Distance between the fists is about 4 inches.

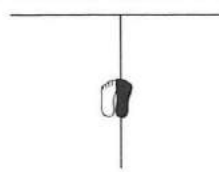


Fig. 4-1, 038.

25. Double High defense

Explanation: Remain in the same JASE while bringing both hands into a double high defense. Palms of fist face outward.

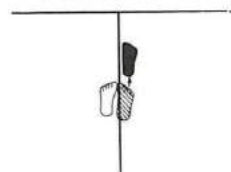
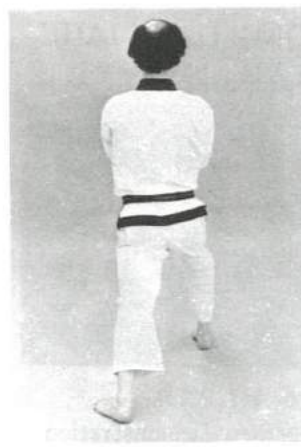


Fig. 4-1, 040.

26. Double side Fist (Kwon Do) attack to lower rib cage

Explanation: Pull the two fists approximately 12" apart with a sudden strong motion. While stepping forward with the right leg into a right foot forward CHON KOOL JASE, bring both fists around with a circular motion snapping into the opponent's lower rib cage on both sides.



Fig. 4-1, 039.

Practical Demonstration



Fig. 4-1, 041.

Practical Demonstration





Fig. 4-1, 043.

Practical Demonstration

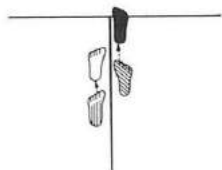


Fig. 4-1, 042.

## 27. JOONG DAN KONG KYUK

Explanation: While hopping forward on both feet perform JOONG DAN KONG KYUK with the right fist.

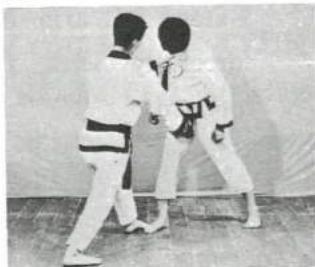


Fig. 4-1, 045.

Practical Demonstration

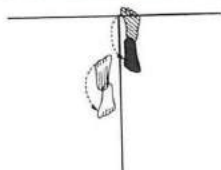


Fig. 4-1, 044.

## 28. Kwan Soo (Spear hand) low KONG KYUK (right hand)

Explanation: Move left foot sideways to the left. Turn 180° to left into a left foot forward CHON KOOL JASE, performing Kwan Soo (spear hand) low KONG KYUK with right hand, palm facing in 45° angle to the right. Left hand is brought up to right shoulder palm facing downward.



Fig. 4-1, 046.

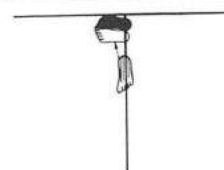


## 29. Double HA DAN MAHK KEE (front) and SANG DAN YUP MAHK KEE (back).

Explanation; Pull left foot back into right-foot-back HOO KOOL JASE. The left hand performs a HA DAN MAHK KEE to the front. The right hand performs a high side defense to the rear. The three movements are simultaneous.



Fig. 4-1, 047.



## 30. JOON BEE JASE:

Explanation Bring the left foot back next to the right into the attention position. Keep your body facing to the right side. Both hands are kept in the same position as in the previous movement.



Fig. 4-1, 048.

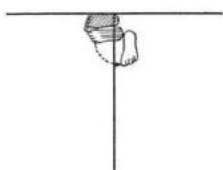
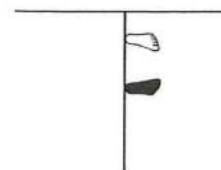
Fig. 4-1, 049.  
Practical Demonstration

Fig. 4-1, 052.

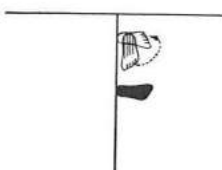
Fig. 4-1, 053.  
Practical Demonstration

### 31. BAL BA DAHK EURO MAHK KEE (right foot)

Explanation: Pivot the left foot 90° to the left. Execute an outside-inside snap kick with your right foot. Bring the right foot next to the left knee at the end of the movement. Bring the right hand to the left shoulder into a JOON BEE JASE for a HA DAN MAHK KEE. The body will turn 180° to the left through the movement.



Fig. 4-1, 050.

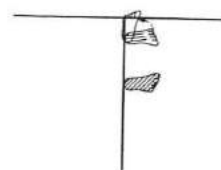
Fig. 4-1, 051.  
Practical Demonstration

### 33. JOON BEE JASE: (left open hand)

Explanation: Maintaining the same JASE from the previous movement, move the left hand to under right arm, fist is open. Extend left arm out straight to left side forcefully with the open palm facing forward.



Fig. 4-1, 054.

Fig. 4-1, 055.  
Practical Demonstration

### 32. HA DAN MAHK KEE (right hand)

Explanation: Step down with the right foot into Sa-Ko-Lip JASE while performing a HA DAN MAHK KEE with the right hand.

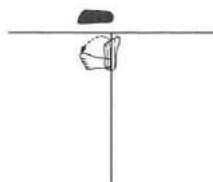
### 34. BAL BA DAHK EURO MAHK KEE (right foot)

Explanation: Lift the right foot upward and perform an outside-inside snap kick, hitting the left palm with the palm of the foot after kicking, bring and hold right foot next to the left knee.





Fig. 4-1, 056.

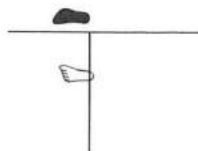
Fig. 4-1, 057.  
Practical Demonstration

### 35. PAL KOOP KONG KYUK (right PAL KOOM CHI)

Explanation: Pivot your body on the left foot, turning to face left and moving into a Sa-Ko-Rip JASE while performing a middle PAL KOOM CHI KONG KYUK with the right PAL KOOM CHI, striking your open left palm at solar plexus height.



Fig. 4-1, 058.

Fig. 4-1, 059.  
Practical Demonstration

### 36. HA DAN MAHK KEE (right hand)

Explanation: Remain in the same stance while the right hand performs a HA DAN MAHK KEE. Left arm is kept statinary, but the left palm closes into a fist. Space between right hand and groin is approximately 5 inches.

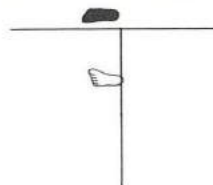
Fig. 4-1, 061.  
Practical Demonstration

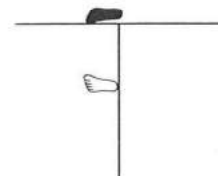
Fig. 4-1, 060.

### 37. HA DAN MAHK KEE (left hand)

Explanation: Remain in same JASE while left hand performs a HA DAN MAHK KEE. The right hand is brought up and held at the same hight and position as the left hand in the previous movement.



Fig. 4-1, 062.



### 38. HA DAN MAHK KEE (right hand)

Explanation: Same technique as previous movement but using the right hand for the HA DAN MAHK KEE. Motion 36, 37, 38, are performed continuously fast with a momentary pause between motions 36 & 37.



Fig. 4-1, 063.

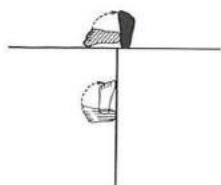
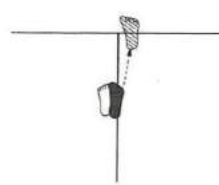
Fig. 4-1, 064.  
Practical Demonstration

Fig. 4-1, 067.

Fig. 4-1, 068.  
Practical Demonstration

## 39. JOON BEE JASE:

Explanation: Pivot on both feet 90° to the right into a right-hand-forward CHON KOOL JASE. Move the left arm back and hold the left fist at the left side in the middle of the rib cage. The right arm remains in front of the solar plexus with the hand in a fist, palm facing inward.

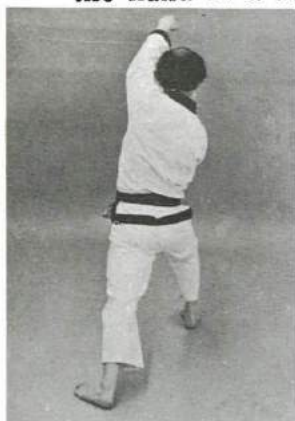


Fig. 4-1, 065.

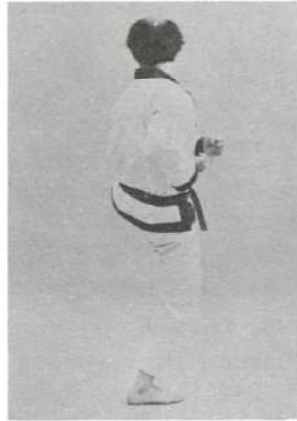
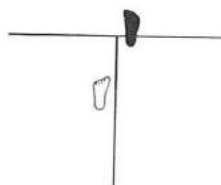
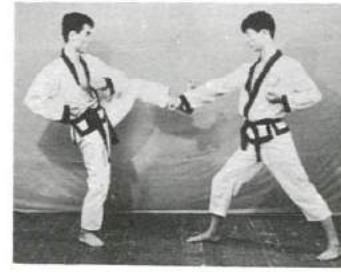
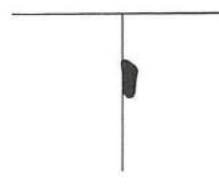
Fig. 4-1, 066.  
Practical Demonstration

Fig. 4-1, 069.

Fig. 4-1, 070.  
Practical Demonstration

## 40. Double low and high attack

Explanation: Maintaining the same JASE execute a low attack with your right fist and a SANG DAN KONG KYUK with your left fist. Both palms are facing each other at the end of the movement and the right fist is directly under left fist in a straight line.

## 42. BAL BA DAHK EURO MAHK KEE (left foot)

Explanation: With weight on the right, left the left foot and execute an outside-to-inside snap kick. Hold your hands in the same position as in the previous motion. After snap kick, the left foot is brought back next to the right knee.



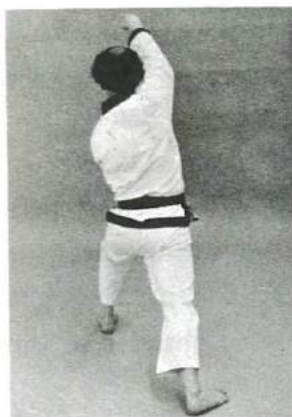


Fig. 4-1, 071.

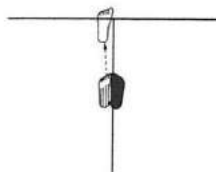
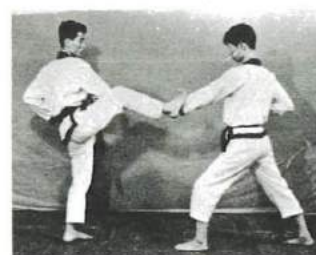
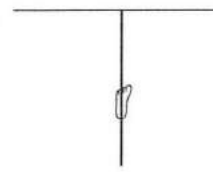
Fig. 4-1, 072.  
Practical Demonstration

Fig. 4-1, 074.

Fig. 4-1, 075.  
Practical Demonstration

## 43. Double low and high attack

Explanation: With the left foot step down and forward into a left-foot-forward CHON KOOL JASE while performing a low attack with the left hand and a high attack with the right hand simultaneously. Hand movement is the same as movement no. 40 but hands are reversed.

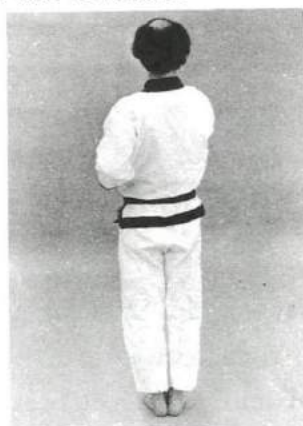


Fig. 4-1, 073.



## 44. JOON BEE JASE

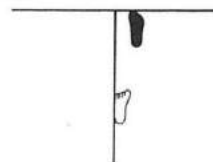
Explanation: Bring the left foot back next to the right foot into an attention JASE. Bring the left hand to the left side (lower rib cage). The right arm is brought in front of solar plexus. Both hands are held in fists.

## 45. BAL BA DAHK EURO MAHK KEE (right foot)

Explanation: With weight on the left foot, lift the right foot and perform an outside-to-inside snap kick. Both hands remain in same position. After the snap kick, bring the right foot back next to the left knee.



Fig. 4-1, 076.



## 46. Double low and high Attack

Explanation: Step down and forward with right foot into a right-foot-forward CHON KOOL JASE, while performing a low attack with the right fist and a right attack with the left fist simultaneously.



Fig. 4-1, 078.  
Practical Demonstration

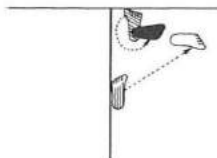


Fig. 4-1, 077.

#### 47. Defensive Motion: (right hand)

Explanation: Move left foot behind right foot pivoting on right foot  $270^\circ$  to the left turning into a lowered left-foot-forward CHON KOOL JASE while performing an inside-to-outside low block with right hand. The right knee is bent and the right heel is up. The left hand is brought to the left side lower rib cage.



Fig. 4-1, 080.  
Practical Demonstration

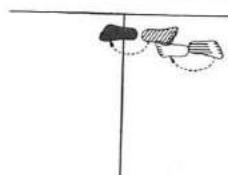


Fig. 4-1, 079.

#### 48. Lifting Defense (Left Hand)

Explanation: Pivot on both feet  $180^\circ$  to

the right into a lowered right foot forward CHON KOOL JASE while performing an upper sweep with the right hand. The right arm, slightly bent, is raised to slightly above the right side of the head. Left arm, in front of the solar plexus, performs an inside-to-outside low defense. The right fist is brought back to the right side of the lower rib cage.



Fig. 4-1, 081.

#### 49. HOO KOOL SOO DO JOONG DAN MAHK KEE

Explanation: Move the left foot in front of the right foot. Move the right foot forward into a left-foot back HOO KOOL JASE while performing a Soo Do JOONG DAN MAHK KEE with the right hand. The left arm remains in front of the solar plexus. The left hand remains in a Soo Do position, palm facing upward.



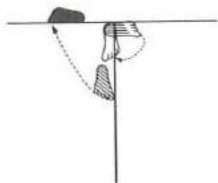


Fig. 4-1, 082.

50. HOO KOOL SOO DO JOONG DAN MAHK KEE (right hand)

Explanation: With weight on the left foot pivot on the left foot. Move the right foot 90° to the right, turning the body into a left-foot-back HOO KOOL JASE; while performing a Soo Do JOONG DAN MAHK KEE with the right hand. (hand position is the same as in the previous motion).

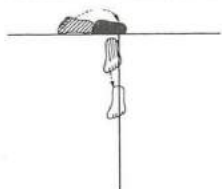


Fig. 4-1, 083.

51. HOO KOOL SOO DO JOONG DAN MAHK KEE (left hand)

Expalanation: Move right foot in front of

the left side of the left foot. Move the left foot forward into a right-foot back HOO KOOL JASE while performing a Soo Doo JOONG DAN MAHK KEE with the left hand. Hand position is the same as in the previous motion but the hands are reversed.

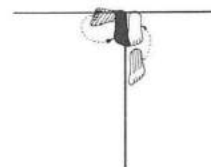


Fig. 4-1, 084.

52. JASE (return)

Explanation: Bring the left foot back next to right foot into an attention position. Hands are the same as in the JOON BEE JASE at the beginning of the form.

## Movements Index and Explanation

Jung Kwon	Straight Fist
Kap Kwon	Fore Fist
Yoo Kwon	Middle Knuckle Fist
Kwon Do	Hammer Fist
Il Ji Kwon	Fore-Finger Middle Knuckle
Soo Do	Knife Hand
Yuk Soo Do	Opposite Knife Hand
Kwan Soo	Spear Fingers
Ban Jul Kwan Soo	Knuckle Spear Hand
Il Ji Kwan Soo	Fore-Finger Spear
Ee Ji Kwan Soo	Two-Finger Spear
Jip Kye Son	Princers Hand
Son Ba Dak Mit	Palm Heel
Son Mok Deung	Bend-Wrist
Pal Mok	Outer-Wrist
Pal Koop	Elbow
Bal Ba Dak Mit	Bottom Foot
Bal Yup Koom Chi	Outer Edge Foot
Bal Ap Buri Yup	Ball Foot
Bal Deung	Instep
Bal Dwee Koom Chi	Rear Heel
Bal Dwee Koom Chi Yup Ba Dak	Heel
Moo Roop	Knee

## Terminology of Tang Soo Do

Pyung Lip Jaseh	Basic Stance
Bal Moa Seo Kee Jaseh	Front Close Stance
Bal Nul Bei Seo Kee Jaseh	Open Stance
Bal Ap Bul li Go Moa Seo Kee Jaseh	Attention
Pyung Lip Teu lo Seo Kee Jaseh	Open Stance with Turning Of Waist
Pyung Lip Hoo Pal Ja Seo Kee Jaseh	Natural Stance
Bbut Cheo Seo Kee Jaseh	Wide Open Stance
Chon Kool Jaseh	Forward Stance
Hoo Kool Jaseh	Back Stance
Sa Go Lip Jaseh	Even Stance
Ki Ma Jaseh	Horse Back Riding Stance
Kyo Cha Lip Jaseh	Straight Stepping Inside Stance
Ba Sah Yee Jaseh	Basahee Pattern Stance
Choi Ha Dan Jaseh	Lowest Stance



Ahp Bal Abut Neun Hoo Kool Jaseh  
 Pyung Lip Teul Oh Ahn  
 Seo Kee Jaseh  
 Dwi Bal Goop Hee Neun  
 Chon Kool Jaseh  
 Han Bal Koop Hee Seo Go Han  
 Bal Moo Reup Eu Ro Seo Neun Jaseh  
 Han Bal Yup Eurq Ol Ri Go  
 Han Bal Ro Seo Kee Jaseh  
 Han Bal Ahp Eure Ol Ri go  
 Han Bal Ro Seo Kee Jaseh  
 Han Bal Dwee Ro Ol Ri Go  
 Han Bal Ro Seo Kee Jaseh  
 Han Bal Ahp Euro Deul Go  
 Han Bal Ro Seo Kee Jaseh  
 Joon Bee Jaseh  
 Tang Soo Do  
 Soo Bahk Do  
 Moo Duck Kwan  
 Kee Cho Bup  
 Chon Kool Jaseh  
 Ha Dan Mahk Kee Bup  
 Bahk Ye Seo Ahn Euro Mahk Kee Bup  
 Ahn Ye Seo Bahk Euro Mahk Kee Bup  
 Teul Oh Ahn Ye Seo Bahk Euro Mahk  
 Kee Bup  
 Teul Oh Bahk Ye Seo Ahn Euro  
 Mahk Kee Bup  
 Ssang Soo Ha Dan Mahk Kee Bup  
 Joong Dan Yup Mahk Kee Bup  
 Hoo Kool Ha Dan Mahk Kee Bup  
 Hoo Kool Sang Dan Mahk Kee Bup  
 Hoo Kool Yang Soo Ha Dan Mahk Kee Bup  
 Hoo Kool Yang Soo Ahn Ye Seo  
 Bahk Euro Mahk Kee Bup  
 Choong Dan Soo Do Mahk Kee Bup  
 Sang Dan Soo Do Mahk Kee Bup  
 Ha Dan Soo Do Mahk Kee Bup  
 Choi Ha Dan Soo Do Mahk Kee Bup  
 Yuk Soo Do Mahk Kee Bup  
 Hoo Kool Bahk Ye Seo Ahn Euro Mahk  
 Kee Bup (Son Ba Dak Mit-Palm)  
 Choong Dan Kong Kyuk Bup  
 Sang Dan Kong Kyuk Bup  
 Teul Oh Choong Dan Kong Kyuk Bup  
 Teul Oh Sang Dan Kong Kyuk Bup

Back Stance With Front Leg Straight

Forward Stance With Rear Leg Bent

Stance With a Knee with The Bending  
of the Leg

One Leg Stance with The Lifting  
other Leg Sideway

One Leg Stance with the Lifting  
other Leg Front

One Leg Stance with the Lifting  
Other Leg Backward

One Leg Stance with The Lifting  
other Leg Front

Preparaforoy Stance

Korean Karate

Tang Soo Do's Ancient. Name

Name of Tang Soo Do School

Basic Movements

Forward Stance

Low Block

Inward Block

Outward Block

Shift Body Outward Snap Middle Block

Shift Body Inward Snap Middle Block

Both Arm Cross Block

Middle Block

Back Stance Low Block

Back Stance High Block

Back Stance Both Hands Low Block

Back Stance Both Hands Outward  
Block

Knife Hand Middle Block

Knife Hand High Block

Knife Hand Low Block

Lowest Knife Hand Block

Opposite Knife Hand Block

Inward Palm Block With Hoo Kool Step

Middle Attack

High Attack

Shift One's Body & Middle Attack

Shift One's Body & High Attack

Hoeng Jin Kong Kyuk Bup

Yuk Jin Kong Kyuk Bup

Soo Do Kong Kyuk Bup

Kwan Soo Kong Kyuk Bup

Yuk Soo Do Kong Kyuk Bup

Pal Koom Chi Kong Kyuk Bup

Pak Koom Chi Chi Kee Bup

Bal Ahp Euro Ol Ri Kee Bup

Bal Yup Euro Ol Ree Kee Bup

Bal Ba Dahk Euro Mahk Kee Bup

Bal Yup Euro Mahk Kee Bup

Ahp Cha Kee Bup

Yup Cha Kee Bup

Dull Ryo Cha Kee Bup

Bit Cha Kee Bup

Yup Abut Oh Cha Kee Bup

Chit Bal Kee Bup

Dwi Cha Kee Bup

Hoo Ryut Cha Kee Bup

Moo Reup Chee Kee Bup

Sado

Side Attack

Reverse Attack

Knife Hand Attack

Spear Hand Attack

Opposite Knife Hand Attack

Elbow Attack

Hook Kick

Front Limbering Up Kick

Side Limbering Up Kick Block

Sole Foot Block

Outer Edge Foot Block

Front Kick

Side Kick

Round House Kick

Two O'Clock (or ten O'clock) Front Kick Side  
Direction

Snap Kick

Stamping Kick

Back Kick

Snap Kick

Knee Kick

Similar Art as Tang Soo Do





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Soo Bahk Do<sup>T.M.</sup> Tang Soo Do  
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